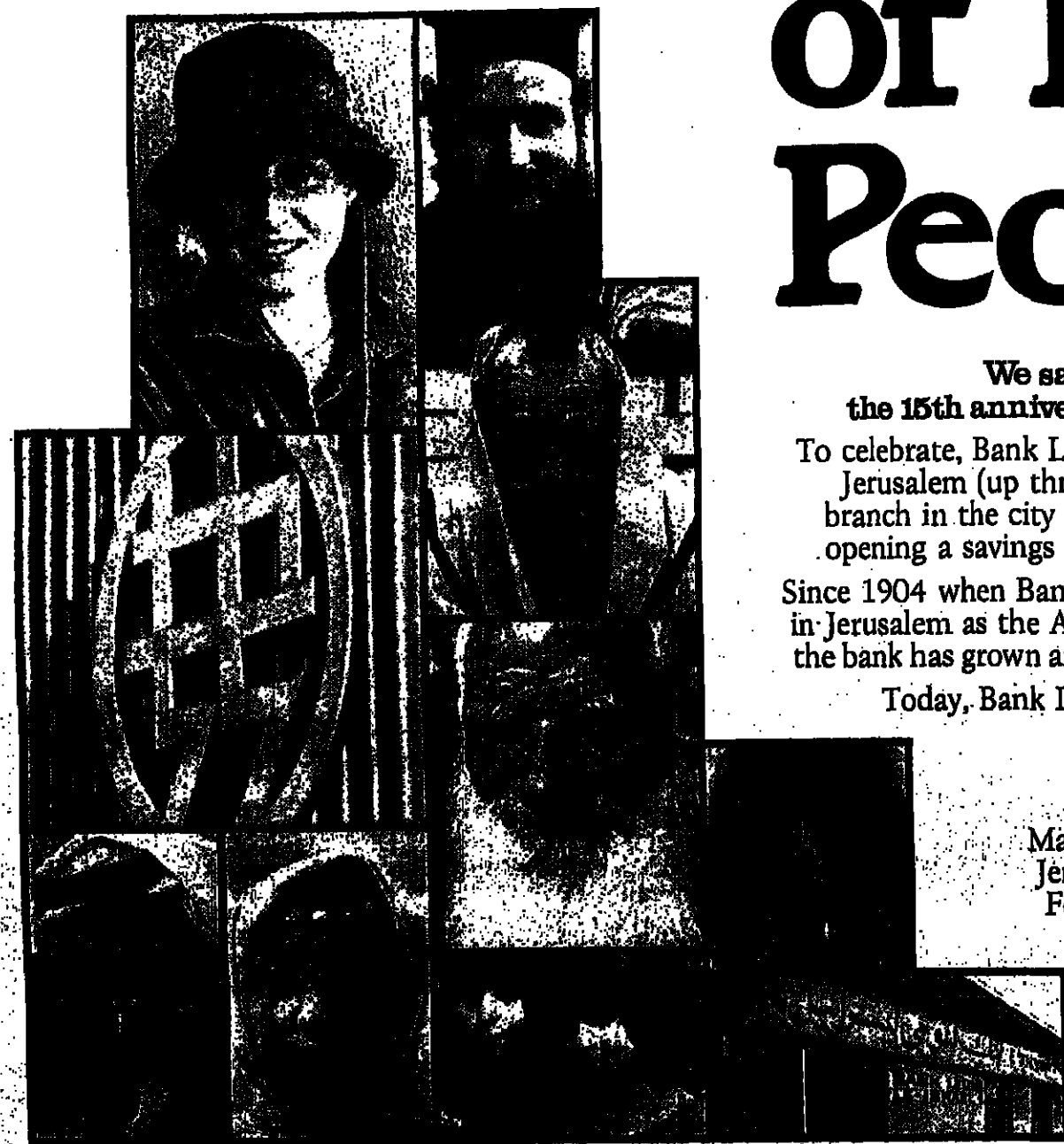


Jerusalem, in the Hearts of Her People



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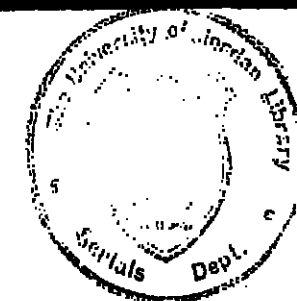


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People with people in mind.

THE JERUSALEM
POST
MAGAZINE

June 11, 1982



هكذا من الأهل

"...I'M OFF TO NEW YORK TOMORROW. I NEED SOME TRAVELLERS' CHEQUES FAST."

Good evening. Is that Discount Telebank? Look, my branch has closed for the day and I've got to fly to New York tomorrow. Could you possibly prepare me \$2,000 worth of travellers' cheques, in denominations of \$10, \$50 and \$100? You can? Oh, that's wonderful! I'll pick them up in the morning. And I must say, your after-hours banking services are really quite marvelously helpful.

Incidentally, if I need to call you from New York, to transfer some funds or trade in securities, or for any other reason... do I just dial this very same number? I do? Wow! Unbelievable!

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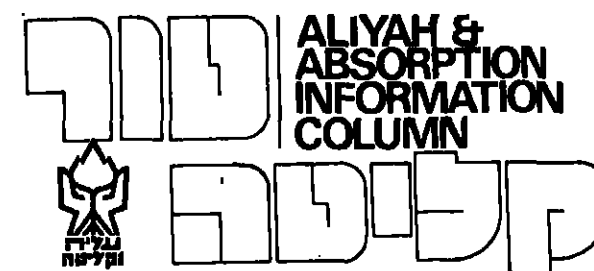
YOUR CALL IS OUR COMMAND.



On the cover, Israeli armour rolls through a South Lebanon village this week, in Operation Peace for Galilee. The photograph, courtesy of 'Bamahane,' is by Micha Bar-Am.

In this issue

	Page		Page		Page
Hirsh Goodman and Abraham Rabinovich report from the north, on Operation Peace for Galilee.	4	Hesh Kestlin sits in on a session with Yeshayahu Leibowitz.	10	Marketing with Martha.	22
Photographs from the Lebanese front, by the IDF and Micha Bar-Am, courtesy of 'Bamahane.'	6	David Landau looks at the new Japanese view of military might.	12	In the Poster Pullout — (D) Music and Musicians, by Yohanan Boehm; (E) Theatre, by Zvi Jagendorf; (F) Cinema, by Dan Fainer; (H) The Week's TV-Radio Schedule; (J) Dance, by Dora Soden; (K) Philip Gillon's Telereview; (L) Chess, by Ellahu Shahaf; (N1) Bridge, by George Levinew; (N) Haim Shapiro's Matters of Taste; (O) Between Acts, by Joan Borsten.	
Yosef Goell plays the yerida numbers game.	8	The Art Pages.	14		
		The Book Pages.	16		



Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, Jerusalem.

HIGHER MORTGAGES FOR OLIM

Substantial increases in mortgage loans will go into effect on June 18, 1982 retroactive to May 25, 1982. In other words, olim who signed a contract to purchase an apartment on the private market on May 25, 1982 or on a later date are eligible to receive the new, higher amounts listed below. Mortgages are available in a number of combinations, with varying repayment terms. The amounts available and the terms of repayment are determined according to family size, status, and apartment size and location. Olim may choose to take the full mortgage, or only the unlinked portion, or the unlinked portion plus part of the linked amount. Monthly repayments are adjusted every 3 months according to the

changes in the cost-of-living index.

An olim family of 2 to 4 persons that purchases an apartment whose gross (bruto) area is no more than 120 square metres can receive a maximum mortgage of IS 580,000 in Jerusalem, of which IS 400,000 is linked to the cost-of-living index and IS 180,000 is unlinked. If the apartment is new, they will be eligible to receive an additional linked loan of IS 100,000. It should be noted that there is no apartment size limitation on the purchase of apartments in one of Jerusalem's new neighbourhoods — Ramot, Neve Yaseov, Gilo, and East Telport (Armon Hanatziv) — or in Ma'ale Adumim and Givat Ze'ev (Givon). Olim (in all categories) who purchase apartments in Ma'ale Adumim and Givat Ze'ev can

receive mortgages according to the table for Jerusalem plus an additional linked loan of IS 120,000.

In the rest of the country (except for development areas), the maximum mortgage for an olim family of 2 to 4 persons is IS 480,000, provided that the apartment is no larger than 120 square metres bruto. Of this amount, up to IS 320,000 is linked to the cost-of-living index and IS 160,000 is unlinked. If the apartment is new, they will be eligible to receive an additional linked loan of IS 100,000.

Listing of Apartment Size

The restriction on apartment size refers to the bruto area of the apartment. All purchase contracts must specify the bruto area of the apartment. In cases where the net (neto) area is listed in the contract or in documents of the land registry office (Tabu) or municipality, 20% must be added to the apartment size. If the contract does not specify the size of the apartment at all, then the loan applicant(s) must obtain a certified document from Tabu or the building company stating the bruto area of the apartment.

Apartment Under Construction Olim can also receive mortgages for apartments still under construction. During their period of eligibility for housing assistance, olim not living in public housing, who have received a mortgage to purchase an apartment still not ready for occupancy, can receive rental

MORTGAGE LOANS FOR OLIM IN DEVELOPMENT AREAS AS OF JUNE 1982

Category	Total	Linked (Interest-free)	Linked (5% interest)	Unlinked
Family of 2-4 persons*	480,000	350,000	70,000	70,000
Single olim	280,000	175,000	70,000	35,000

* For each additional person in a family of more than 4, an additional unlinked loan of up to IS 10,000 will be allocated upon special approval.

subsidies from the Ministry of Immigrant Absorption for a period not to exceed two years.

DEVELOPMENT AREAS

Olim who purchase new apartments in development areas are entitled to a standing loan of IS 45,000 to IS 90,000 depending on the area. This loan becomes a grant after 5 years of continuous living in the apartment. Olim who purchase apartments in Beit Shean, Maalot, Kiryat Shmona, or Shlomi are also entitled to a special grant (ma'anak b'hitonil) of IS 40,000.

It should be noted that there are no size restrictions on the purchase of apartments in development areas. The mortgage amounts available to olim who purchase apartments in community settlements over the Green Line vary according to settlement and family size. Exact figures are available from the metapel at the Ministry of Immigrant Absorption branch office.

Monthly Subsidies

The Ministry of Immigrant Absorption provides monthly subsidies to help olim meet their mortgage payments. These subsidies are granted for a period of up to three years from the date the apartment was purchased, and are given to olim families only. They are not given to singles, mixed couples (immigrant married to a veteran Israeli), and children of olim. Nor are they given to olim who purchase apartments in development areas.

Those who do not take the linked mortgage are not eligible for the Ministry's subsidy. Those who take a portion of the linked amount are entitled to a partial subsidy in proportion to the amount taken. A family of 2-4 persons can receive a maximum monthly subsidy of IS 550 in Jerusalem and IS 400 in other parts of the country; a family of 5-8 persons, IS 550 in Jerusalem and IS 500 elsewhere; larger families, IS 600 in Jerusalem and IS 550 elsewhere. These subsidies remain the same throughout the three-year eligibility period, even though repayments are adjusted every three months on the linked loan.

Potential olim still abroad, who are registered with an Israel Aliyah Centre, can take advantage of these higher mortgages as well. However, they are not entitled to the repayment subsidy until they come to Israel as olim or temporary residents (A/1 visa holders). The period spent abroad is deducted from the three years of eligibility for subsidy privileges (e.g. a family that receives this mortgage while still abroad in November 1981, and comes on aliyah in November 1982, is only eligible for two years of mortgage subsidy privileges).

For further information on how to apply for these higher mortgages and repayment subsidies, contact the nearest Ministry of Immigrant Absorption adviser (metapel). Abroad, contact the nearest Israel Aliyah Centre representative (shaliach).

MAXIMUM MORTGAGE LOANS AS OF JUNE 1982 (in I.S.)

Category	JERUSALEM				ELSEWHERE IN ISRAEL (EXCEPT FOR DEVELOPMENT AREAS)			
	Total	Linked	Unlinked	Initial Monthly Repayment	Total	Linked	Unlinked	Initial Monthly Repayment
* Olim family of 2-4 persons up to 120 sq.m.	580,000	400,000	180,000	1875	480,000	320,000	140,000	1490
* + Olim family of 5-8 persons, up to 120 sq.m.	680,000	410,000	250,000	2120	550,000	360,000	190,000	1770
Olim married to a veteran Israeli, or a couple of children of olim, or an elderly couple from a western country, up to 100 sq.m.; single olim (except for an elderly person from a western country), or a child of olim married to a veteran Israeli, up to 85 sq.m.	350,000	325,000	25,000	2220	280,000	265,000	15,000	1800
Single child of olim or elderly person from a western country, up to 85 sq.m.	210,000	210,000	—	1390	170,000	170,000	—	1125

* Olim families purchasing new apartments can receive an additional linked loan of IS 100,000.

+ For each additional person in a family of more than 8, an additional unlinked loan of IS 25,000 and a linked loan of IS 50,000 will be allocated.

Communicated by the Ministry of Immigrant Absorption and the Aliyah Department of the Jewish Agency

מכירת מכוניות



Israeli tanks and armored personnel carriers on the outskirts of Sidon. Forces brought in by sea joined with troops advancing along the coastal road to capture the city of 150,000.

ISRAEL'S SIXTH WAR

HIRSH GOODMAN / Post Military Correspondent

THE FACTS are beyond dispute. In four days, the Israel Defence Forces invaded 1,500 sq. km. of Lebanese territory; killed many hundreds of terrorists; pacified a population of over 450,000; shot down more than 30 Syrian aircraft and destroyed many Syrian tanks; took Tyre, Rashidiya, Sidon, Beaufort Castle, Nabatiya, Hasbaya, the Arnoun plateau; totally destroyed most of the terrorists' infrastructure between the el-Ahawi and Litani rivers; bombed PLO headquarters in Beirut; and deployed its artillery within comfortable range of Beirut.

On Wednesday, 17 Syrian anti-aircraft missile batteries were destroyed, Israeli forces took up positions on the Damascus-Beirut highway, and routed Syrian forces in the Bekaa Valley.

All this in only four days. Any loss is too great, but the mid-week toll of around 50 Israeli dead, seven missing, and 120 injured in an operation of this magnitude is less than the minimum that could have been expected. One Skyhawk aircraft, two helicopters and several armored vehicles were lost — again, below what was anticipated.

The PLO the IDF fought in Lebanon was not a disorganized, ill-equipped band of guerrillas. They were well organized with a defined command structure. They were well fortified and adequately trained. They had artillery which was the best the Soviets had to offer. They had thousands upon thousands of SAM-7 shoulder-held anti-aircraft missiles. They had tanks — albeit antiquated tanks — and hundreds of armored vehicles.

Moreover, in many places they displayed a surprising resolve. In Sidon alone, 60 to 70 terrorists were killed during the IDF's quick thrust into the city on Tuesday morning. They could have left; they knew the odds they faced and stood their ground and fought.

OPERATION "Peace for Galilee" was not a walkover. It was a full-scale military undertaking in every sense. Peace for Galilee was a war. It had all the trappings of war.

More so than anything we have seen since 1973. The radio stations played martial music and provided an incessant flow of information. Most of it confusing. Darling children and their mothers set up those little makeshift kiosks at key junctions and served over-sweet lemonade to passing soldiers. Trucks by the thousand made travel to and from the North a nightmare and the skies were never quiet.

There was a call-up that took countless fathers and sons from their homes, teachers from their classes, clerks from their desks.

ISRAEL HAS just fought its sixth war — fifth if you don't count the war of attrition as a real war.

It was a defined war in terms of its goals, but confused as to what course it might take. There was no clear reading of what the Syrian reaction would be. Nor could America's reaction be predicted with any certainty.

There was even some debate in Israel — both before the war and during its early stages — as to what exactly ought to be achieved. Once the army had done its proclaimed job the debate was even more intense on the question of how to handle the Syrian question. There were minimalists and maximalists on both issues. The one single point on which there was a consensus was that the situation regarding the Lebanese front was critical, and demanded a radical solution.

Operation Peace for Galilee — a name so cumbersome in English that it has little chance of being remembered — took meticulous planning. It was conducted from land, sea and air, calling for close coordination between all branches of the IDF. The logistics of sustaining a 70-km. thrust into enemy territory at lightning speed, are awesome. Shells and fuel had to follow the tanks into the field; ground forces needed air support; and artillery needed spotters. The navy had

to coordinate with the ground forces. And the engineer and artillery corps had to work in tandem with the advancing mechanized infantry and armour. They all needed to communicate, and they all needed instant intelligence. And they all had to be kept track of by the commanders of the operation dozens of kilometres away.

THE MERE THOUGHT of managing the flow of data to enable clear decision-making is daunting. It was all controlled from a modest room at a northern army facility.

Prime Minister Begin and Defence Minister Sharon were there for the opening stages. The latter, in fact, hardly left the area except to attend a cabinet session or give a briefing. This, after all, was his war. He had wanted it, he had pushed for it, and he got it. Perhaps not as much as he wanted, but at least what he wanted. He had fought the cabinet for months and systematically won over sufficient support.

It was Arik's war — for good or ill — and he directed it. He was there in the command bunker almost all the time. He was present at even the most elementary military discussions. He did not intervene in them unless they were linked to policy. He left the actual management of the war to Chief of Staff Rafael Eitan and Aluf Amir Drori, the publicity-shy commander of the Northern front.

Rafael had a special interest in Operation Peace for Galilee. His remarks are on public record. He believed that the problem of the northern frontier could only be resolved by massive military means. The air force was not enough. The problem of the PLO in Lebanon had to be dealt with at source without compromise.

Rafael, dressed in coveralls, was never alone. Dozens of aides swarmed around his stocky figure. They followed him into his

helicopter as he flew out daily to visit commanders in the field. It was risky, but personal contact with his officers and men is Rafael's hallmark. The command post was cluttered with brass.

High-ranking officers on leave abroad came home and came there straight from the airport. Reserve generals, whose well-laundered uniforms seemed too big for them, turned up in force. Towering over them all was Deputy Chief of Staff Moshe Levi (his nickname is "Moshe-and-a-half"). The command post was a combination of crisp, barked orders and whispered confidential information. The atmosphere was businesslike but informal. Drivers and other very ordinary soldiers rubbed shoulders with generals as if this were the most natural thing in the world. In one corner was the pool of ever-hungry journalists doing their service with the army spokesman's office. They lounged in the shade of the pine trees, only coming to life when someone appeared at the door of a briefing room, only to tell them that there was nothing he could say.

THE GOVERNMENT'S policy for the first three days was to tell Israelis nothing about the war other than what the Arabs and foreign correspondents were telling them. The policy was explained as the need to keep the enemy in the dark, something apparently more important than keeping Israelis in the know.

About keeping people in the know, there were some curious tales about people who went to extraordinary lengths to get their stories.

A cable network news crew arrived in Jerusalem on Tuesday. What was unusual was that the crew was based in Beirut, and had arrived in Israel by accident. It appears that they hired a cab in Beirut to take them to the front line. At the sight of the first Israeli tank, however, the driver decided that he had had

enough and made a unilateral decision to head for home, leaving his passengers stranded.

The Israeli tank commander who questioned them gave them two choices: the crew could walk south towards Rosh Hanikra, or take a ride on his tank. "We'll be on the outskirts of Beirut soon enough," he is reported to have told them. They chose the walk, and now have a problem about leaving Israel, not being in possession of a valid entry permit.

But the real hero of this war is a CBS cameraman who destroyed as many rental cars as the IDF destroyed Syrian tanks. The first, a Peugeot 504, was hit by a Katyusha on Friday afternoon while he was unloading equipment. On Sunday he destroyed a second 504. He was driving between some Israeli tanks, getting into the combat area through sheer gall and by arful manipulation of the general confusion to his own advantage. He parked the car to shoot something and turned around just in time to watch it disintegrate under a hail of bullets. Car number three — again a 504 — went the next day: a tank drove over its engine.

Since none of the vehicles was insured for Lebanon, the cameraman's footage could prove to be about the most expensive CBS has ever shot. But his story does not end there. On Tuesday he was reported to have been captured by the PLO, shot at by the IDF while escaping his captors, and then lost in the confusion. His fate was unknown at the time of writing, but there is no doubt that he is alive and well — probably driving a Peugeot 504.

CONSIDERING how little the army and the censor allowed the Israeli media to publish, the army spokesman seems to have made incredible provisions for them. There were front-line correspondents from the three media attached to virtually every unit. Films and stories were flown in from the front, and correspondents were ferried in and out. Two radio networks

(Continued on page 7)



Armored personnel carriers follow a tank to target.

New generation

ABRAHAM RABINOVICH

SOMEWHERE in the hills south of the Lebanese border, the ghost of the Agranat Commission was laid to rest this week.

The army that emerged from the Galilee along the three routes leading across the border bore not even a slight resemblance to the ill-equipped, ill-maintained and ill-disciplined army described by the government panel that investigated the blunders of the Yom Kippur War.

The army this week presented an extraordinary spectacle that was a reflection not so much of Israel's national character as of what most Israelis would like that character to comprise.

Discipline, organization, neatness and attention to detail were manifest in the convoys that moved north in endless lines throughout the week.

Convoy discipline was superb. A lot of serious people had evidently given a lot of serious thought to the problem of efficiently sending an army into battle along a limited network of narrow roads. Day and night, the convoys of trucks and tank-bearing trailers roared through uninterrupted. Instead of arguments over right-of-way and traffic jams, military policemen at crossroads kept the well-orchestrated flow moving.

The paucity of breakdowns indicated a high level of vehicle maintenance. When mechanical trouble did occur, it was swiftly handled. Near Banias, for instance, a tank repair team could be seen lifting an engine out of a disabled tank at the side of the road and quickly replacing it with a new one.

The way a long column of armored personnel carriers parked at a border roadside, virtually bumper to bumper as if on parade, as the infantrymen waited for the attack order, said something about discipline. So did the way a tank unit spread out methodically as it crossed the border at Metulla in battle formation. The enormous amount of equipment carried on the outside of the armored vehicles was neatly strapped down. It was an army without dangling threads.

EQUIPMENT was modern, not hand-me-down — at least not in the first-line units. In some of the later waves the half-tracks and the men were older, but clearly still serviceable. The milk vans and other mobilized civilian vehicles seen in previous wars and the motley collection of uniforms had no place in the army that went to war this week.

It was a good-looking army whose size and latent power were stunning.

One could not help feeling that the men who had shaped this kind of army knew also how to use it when the shooting started.

Before the shooting started, one was not inhibited about regarding the army moving into battle as a spectacle and even looking for social insights. In its discipline and organization, this army was ahead of the nation; but the fact that it could be shaped suggested that the nation was coming up behind it.

In a Galilee hotel, where we were served breakfast by an attractive waitress from the nearby development town of Hatzor, the proprietor said that a decade ago he had been unable to find girls in Hatzor who were employable. "There are now lots of bright young people. One of my girls is even studying law. There is a new generation," he said.

Israel has never been short of adversity against which to test itself. To those standing by the roadsides in Galilee this week, it seemed like a new generation was responding.



(Above) Lebanese citizens welcome Israelis in village between Tyre and Sidon. (Below) Fighters take a break.



IFD photo



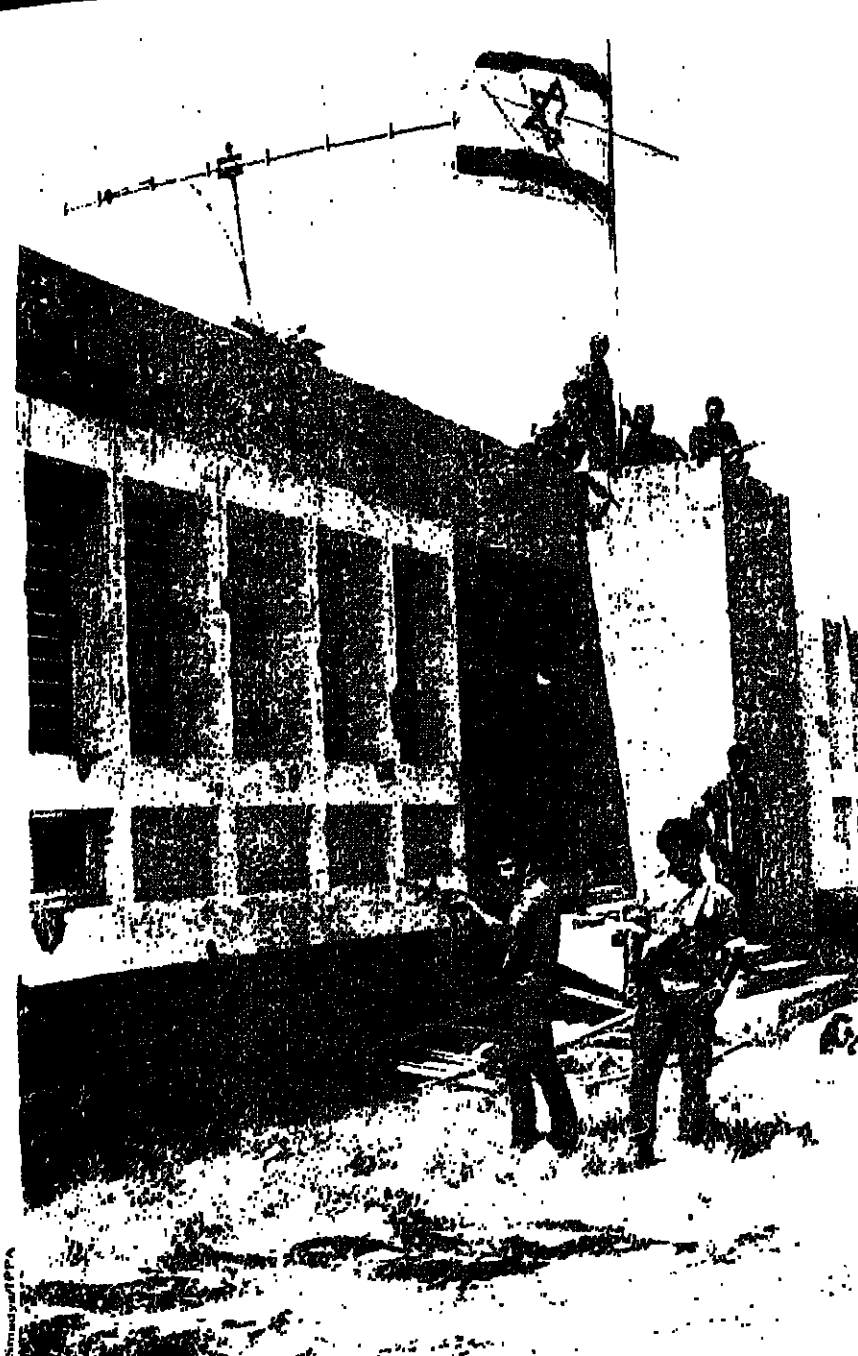
(Above) Wounded soldier is brought by ambulance to field hospital. (Right) Street fighting in village along the coastal road north of Tyre. (Below) Sharon at Beaufort, with two of his conquerors.



(Above) UN troops at Nakoura base photograph passing Israeli convoy. (Below) Voluntary surrender of arms to IDF troops in Tyre on Wednesday.



Defence Ministry photo



Israel's Star of David flies over the Lebanese Power Company in Tyre.



(Above) The dust of battle has settled, but not on the face of this bearded soldier. (Below) Israeli column advances past burning half-track.



ISRAEL'S SIXTH WAR
(Continued from page 4)

changed their programme format to include instant news releases. And the more we heard, the more confused we became. This was according to Radio Free Lebanon, that according to the Christian Radio. Radio Monte Carlo — known for its good relations with the Syrians — was freely cited as a source of information, as were the very muddled wire services.

There were rumours of heavy casualties — thanks partly to Kol Yisrael's broadcast of an Arab report to that effect. The Syrians were deeply involved in the fighting, then not involved in the fighting, and constantly redeploying in opposite directions. Some radio stations reported that Yasser Arafat's deputy, Abu Jihad, had been killed — a report which became a huge headline in one of the afternoon papers. The condition and position of Israel's forces remained an enigma.

This, however, did not prevent certain publicity. The capture of Beaufort Castle became an event. The Israeli and Free Lebanese flags were hoisted as the cameras clicked. The site was visited by Begin, Sharon and a television crew.

True, Beaufort is an important gain; but there were other important gains that received less publicity, and one wonders why it was selected for such disproportionate exposure.

THIS WAR has already been written about from almost every angle. The stories of heroism will soon be written, as will the inevitable accounts of the shortcomings. But there is one thing that will most probably not be written about, because in the past three decades it has become almost trite to mention it. However, on one reporter who was able to watch — or rather, get a glimpse of — those who ran the battle, it made such a deep impression that he feels it should be put on record.

Amir Drori is unlikely to be recognized by many people who pass him in the street. He is 44 and made a military name for himself by commanding the Golan Brigade in the Yom Kippur War. He was badly wounded and was decorated for gallantry.

Drori was the man in command of the present military masterpiece, and will probably remain just as unfamiliar a figure to most when it is completed. One could not fail to be touched by the dedication displayed by him and others like him, who seemed to be so divided over the necessity for this war before it was launched, but so united the moment it was set in motion.

It was almost like the feeling in 1967, after the Six Day War. The one that brought us the territories.

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Transport to Aviha'il available at 7.45 p.m. from Kikar Ha'otzmaut, Netanya.

Going Abroad???

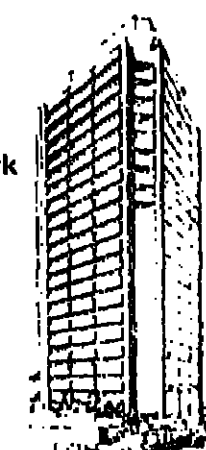
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NETANYA
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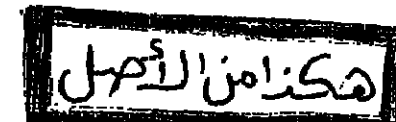
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Published in German and French. This independent Swiss paper will keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices. Sample copies and advertising rates available.



WHEN DOES a problem become critical in Israel?

That's an easy one. When it is said to be second in importance only to defence. This criterion was once applied to the problem of sub-standard education and why Yossi cannot read. Later it became the vogue to give pride of second place to the problem of the socio-economic gaps between ethnic communities. The latest vogue is to speak of *yerida*, the emigration of Jews from the Promised Land, as a problem of such magnitude that its resolution would literally determine whether Israel is to live or die.

One sure-fire give away of the importance attached to the problem of *yerida* is that it has triggered the almost unheard-of: the resignation of a major Jewish Agency functionary, former secretary-general Shmuel Lahis. He, and the director-general of the World Zionist Organization's Controller's Office, Asher Friedberg, tendered their resignations last year to protest what they perceived to be the studied indifference of the Agency's ruling bodies to the spreading cancer of *yerida* and the insidious growth of its legitimization by the public and its leaders.

Lahis and Friedberg went on to form Eil, the organization of Citizens Against *Yerida*. As a public pressure group, Eil was instrumental in persuading Prime Minister Begin to appoint one of his most loyal Herut followers, MK Dov Shilansky, as a deputy minister in the Prime Minister's Office, one of whose duties was to be "the prevention of *yerida*."

In mid-1982, it has become the conventional wisdom that *yerida* is a major disease of epidemic proportions. Every foreign correspondent worth his salt has already filed his *de rigueur* piece on the desertion of Israel by droves of second- and third-generation *sabras* in search of the fleshpots of the effete West.

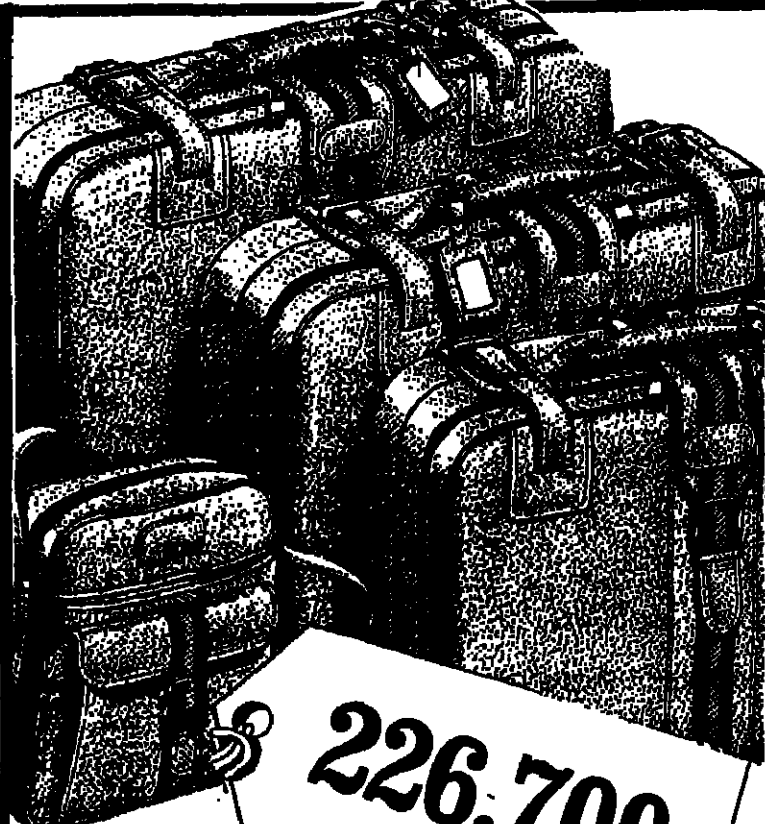
But is the problem really as bad as all that? The first thing one learns in seeking an objective answer is that "bad" is a highly subjective characterization and that the widely divergent assessments of the critical nature of *yerida* are being based on very few hard facts.

THE PUBLIC debate, to the extent that there has been one, has tended to focus on numbers: How many Israelis have actually left the country over the years and have more been leaving in recent years than in the more distant past?

The answer is that no one really knows. There has been no authoritative research into the matter. Part of the lack of objective data is due to the difficulties inherent in defining the terms *yerida* and *yored*, and in measuring the phenomenon: Israelis who leave Israel to their homes elsewhere, almost never declare that intention to the border control authorities. The truth is that most of those whom we can properly call *yordim* never intended staying away permanently from Israel when they first left.

In addition, there is a suspicion that the subject is such a painful one, with such potentially embarrassing political ramifications that there is an unconscious determination not to know. Shmuel Lahis, today a private lawyer, even speaks of a "conscious determination on the part of the country's political establishment to sweep the entire question under the rug."

"If we don't know anything about *yerida* we won't have to do anything about it," is the rationale he at-



226,700

THE NUMBERS GAME

Everyone agrees that *yerida* is a serious problem, but no one really knows its dimensions. The Post's YOSEF GOELL tries to make some sense of a jumble of conflicting statistics.

tributes to these unnamed "plot-ers."

Lahis even has recourse to the ultimate analogy: "It's just like the accusations against many Zionist leaders who did nothing during the

period of the Holocaust, because they claimed that they knew nothing about it."

Asher Friedberg, who following his resignation from the WZO served as secretary of Eil for a year,

and who has recently been appointed coordinator of *yerida* prevention activities in Deputy Minister Shilansky's office, is more restrained in his criticism.

"There is a great deal we don't know about the phenomenon of *yerida* that we ought to want to know. But the fact remains that the present government is the first one that has begun to give any attention at all to the problem. We all know what we are talking about, but we don't know how to define it or what to do about it. In that sense, it really is like cancer."

LAHIS, in his report, compiled on the basis of a 13-day tour of centres of *yordim* in the U.S. — New York City, Philadelphia and Los Angeles — at the behest of Deputy Prime Minister Simha Ehrlich, estimated their number at between 300,000 and 500,000.

(Ehrlich was charged at the time with the responsibility that has now been shifted to Shilansky. There is more than a suspicion that Shilansky may have inherited Ehrlich's role of looking after problems the government either wants to ignore or hasn't the vaguest idea how to deal with.)

Lahis: "How did I get to that figure? There was no argument about the claim that there were at least 300,000 *yordim*. Everyone in the U.S. even insisted that the figure was closer to 500,000. But because no one really had proof, I resorted in my report to the range of 300,000 to 500,000.

"My intention was not to give a scientifically exact number but rather to draw attention to the problem and dramatize it. My report was based on impressions gleaned in 1980. Today there is no doubt that the figure is at least 400,000 and one has to add at least 100,000 children born to *yordim*, so that the 500,000 ceiling is not that outlandish."

Lahis also speaks of American lawyers who specialize in obtaining the green cards that enable Israeli *yordim* in the U.S. on tourist or other non-immigrant visas to seek employment as quoting figures as high as 600,000.

ALL OTHER estimates of the number of *yordim* over the years are based on figures provided by the Central Bureau of Statistics. Dr. Eltan Sabatello, director of the Population, Demography, Health and Immigrant Absorption division of the bureau, admits that there is no agreed definition of a *yored* and therefore no exact figures. However, it does have exact figures on the total number of Israeli residents who have remained abroad for varying lengths of time for the period 1948-1981.

These figures are derived from the fact that all residents who leave the country by way of the few official departure ports — Ben-Gurion Airport, Haifa, Ashdod and Eilat ports, and now the border posts that have been opened between Israel and Egypt — are required to fill out departing resident slips in duplicate. One copy remains with the passport control authorities; the other is kept by the traveller, who has to produce it when he returns to the country. These slips are matched at the end of every calendar year and from this it can be calculated how many Israeli residents have not returned.

At the end of 1981, the cumulative totals for the period since 1948 showed that just over five million Israeli residents had gone abroad, and 4,617,500 had returned. Slightly more than 382,000 depart-

ture slips had not been matched up with their copies; this is the absolute ceiling of the number of Israeli residents who had not returned to Israel over 33 years.

This number includes many thousands of Israelis who went abroad in 1981 but who had not yet returned by the end of the year, but could be expected to return during the course of 1982. Of the 98,000 Israelis who went abroad in 1980, 55,000 came back only in 1981.

Sabatello says that an estimated 30,000 Israeli residents living abroad who died during the 33 years should also be subtracted from these cumulative totals in trying to assess the number of *yordim*.

Adopting three different criteria for assessing the total of *yordim*, Sabatello comes up with the following figures for the end of 1981: Israelis who have remained abroad for at least 12 months — 291,000; Israelis who have remained abroad for at least two calendar years — 249,700; and Israelis who have remained abroad for at least four calendar years — 226,700. These figures include about 10 per cent Israeli non-Jews.

ONE OF THE major criticisms levelled against this method of calculation and these figures by Lahis and other maximalists is that the statistics regarding the number of Israelis staying abroad for more than a year are misleading because many of them do return to Israel for annual visits, and when they do the departure slips attesting to their absence from the country are automatically cancelled by their returning resident slips. Sabatello counters this criticism by noting that such visitors must fill out new departure slips when they leave the country again. Thus the figures on the exact number of Israelis residing abroad for a longer period may be skewed, but in no way can the total ever be higher than the total of all Israelis residing abroad, and in all likelihood not higher than the number of those who have been abroad for at least one year.

(An interesting assessment that I heard from several sources in regard to the above argument is that at least 50,000 Israelis resident abroad visit Israel annually.)

The above figures do not include Arab residents of East Jerusalem, many of whom travel frequently to Jordan across the Allenby Bridge, nor the estimated 40,000 temporary residents, a category accorded to potential *olim* for a transitional period of several years duration. But this would not change the overall ceiling very significantly.

DR. AHARON FEIN, the assistant director of the Hebrew University's School of Social Work, who received his Ph.D from Case Western Reserve University in Cleveland in 1978 for a thesis entitled "The Process of Migration: Israeli Emigration to the United States," has other figures on *yerida* to the U.S. On the basis of his study of American statistics he has come to the conclusion that there cannot be more than 150,000 Israeli residents of all categories in the U.S. and Canada.

The total number of Israelis who have actually received citizenship of those countries since 1948 is 45,000, he says. The number of those who are in the U.S. and Canada under all other headings is not more than 125,000, which figure includes all the children.

He dismisses the arguments of those who claim that a large number of Israelis are in America illegally. There are almost no Israeli equivalents of Mexican wetbacks,

who have smuggled themselves across the border into the U.S. illegally," he says. At most, there are Israelis who entered the U.S. on visitors' visas and have overstayed their limit, hoping to arrange a change in status. But these are included in our over-all statistics.

From that total, he adds, should be subtracted the not insubstantial number of Israelis who have obtained U.S. citizenship but have returned to live in Israel. Shmuel Lahis himself, he notes, belongs to that category. In his study, which is especially valuable on the subject of student and professional *yordim*, Fein estimates that the number of *yordim* in the U.S. is about half of their total number throughout the world. This confounds the impressionistic picture of nearly all *yordim* heading for the "golden land."

IF THERE is a divergence of opinion regarding the number of *yordim*, the lack of data on their identity and motivations is even more blatant. Dr. Sabatello provides some light on the general distribution of *yordim* between Israelis who had been immigrants and *sabras*, but only in very general terms. The vast majority of *yordim*, he says, have come from among the immigrants to Israel. This was especially noticeable in the 1950s, when many new *olim* who had come to Israel for lack of any alternative left the country when alternatives opened up.

Zion Rabi, in an article in the *Israel Economic Quarterly* of December 1978, assessed the proportion of *yordim* who had been immigrants at 60 per cent, or about

155,000 out of the 260,000 who had left Israel by that date.

IS THE GLASS half full or half empty? How serious is the *yerida* situation on the basis of these figures? Both Sabatello and Rabi assess the proportion of *olim* who turned around and left the country at about 10 per cent of the total of 1,700,000 *olim* who had come to Israel since 1948.

By international standards this is an extremely low rate of re-emigration. Sabatello notes that of the 3.5m. carefully selected immigrants brought to Canada since World War II, about one third have left. Rabi says that of the 1,760,000 immigrants to the U.S. between 1908 and 1924, a full 34 per cent left. The proportion of those leaving from among the 1.6m. immigrants to Australia between 1906 and 1924 was a whopping 70 per cent.

Sabatello also notes that the rate of *yerida* in the 1970s is less than astounding when compared to the much higher rates in the 1950s, when the entire matter was not considered much of a public issue. Rabi backs him up with statistics he has compiled on the rate of *yerida* as compared to the size of the general Jewish population.

Years	Average Annual	<i>yerida</i> rate as % of population
1949	7,500	0.83
1950-54	10,900	0.80
1955-59	11,300	0.66
1960-64	10,600	0.52
1965-69	9,200	0.39
1970-74	9,700	0.36
1975-77	14,400	0.48

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250	\$11.65 + V.A.T.	\$10.36 + V.A.T.	Double Flight

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He estimates the proportion of adult locally-born Israelis among the *yordim* at a maximum of 20 per cent of the total. But that figure is based on 1973 statistics.

WHY, THEN, the pained public outcry if the dry figures tend to show that the situation is far from catastrophic, despite the noticeable upturn in *yerida* in the last few years?

There are several explanations. The heightened concern over *yerida* derives from the impression that recently there has been a significantly higher proportion of *sabras*. There is a certain degree of public understanding for the minority of immigrants who have not made it and have decided to leave the country. A growing number of *sabras* deciding to pull up stakes and leave is taken as a slap in the face to all of those of us who do remain, and as an undermining of the basic Zionist dream.

The heightened perception of the problem of *yerida* also comes against a background of disappointment about *aliya*, which has more or less dried up in recent years. The public outcry comes when, as with last week's report by the Bank of Israel, the negative balance of migration is stressed. The accepted figure for the past two years is that the number of *yordim* has outstripped that of *olim* by about 20,000. There were other years of a negative balance of migration in the early '50s and mid-'60s. But they were passing phenomena; the feeling is that the present situation is an expression of a much deeper malaise in Israel society and in the

Jewish people.

For the first time ever, there seems to be a widespread public legitimization or condoning of *yerida* on the part of friends and members of the potential *yored's* family. Reports speak of such recent legitimization among Oriental families, a part of the population which barely figured in *yerida* statistics in earlier years. Many of these attitudes are almost entirely based on impressions. It is thus all the more surprising that so little has been done either by the government and the Jewish Agency or by independent university and research institutions to provide more light on the subject.

Deputy Minister Shilansky, who has been given responsibility for "preventing *yerida*," tends to minimize the need for further research.

"When I took the job I was literally flooded with research proposals. But I found that all I needed to know I could find out from the Bureau of Statistics and then from the Ministry of Interior, whose numbers virtually jibed. And there are many Israeli doctoral students who are doing studies on *yerida*, so why should we pay for more?"

"Besides, we're a penniless operation. We have no teeth. Our only power is to highlight and to dramatize, and for that I don't need any more expensive studies."

Shilansky's main claim to fame to date on the subject of *yerida* rests on his emulation of Lahis in a whirlwind tour of the U.S. last year, during the course of which he disguised himself as a *yored* looking for

work in the Los Angeles "slave market." Other Israeli *yordim* seeking work there, and an Israeli contractor looking for cheap labour rejected him outright as being too old.

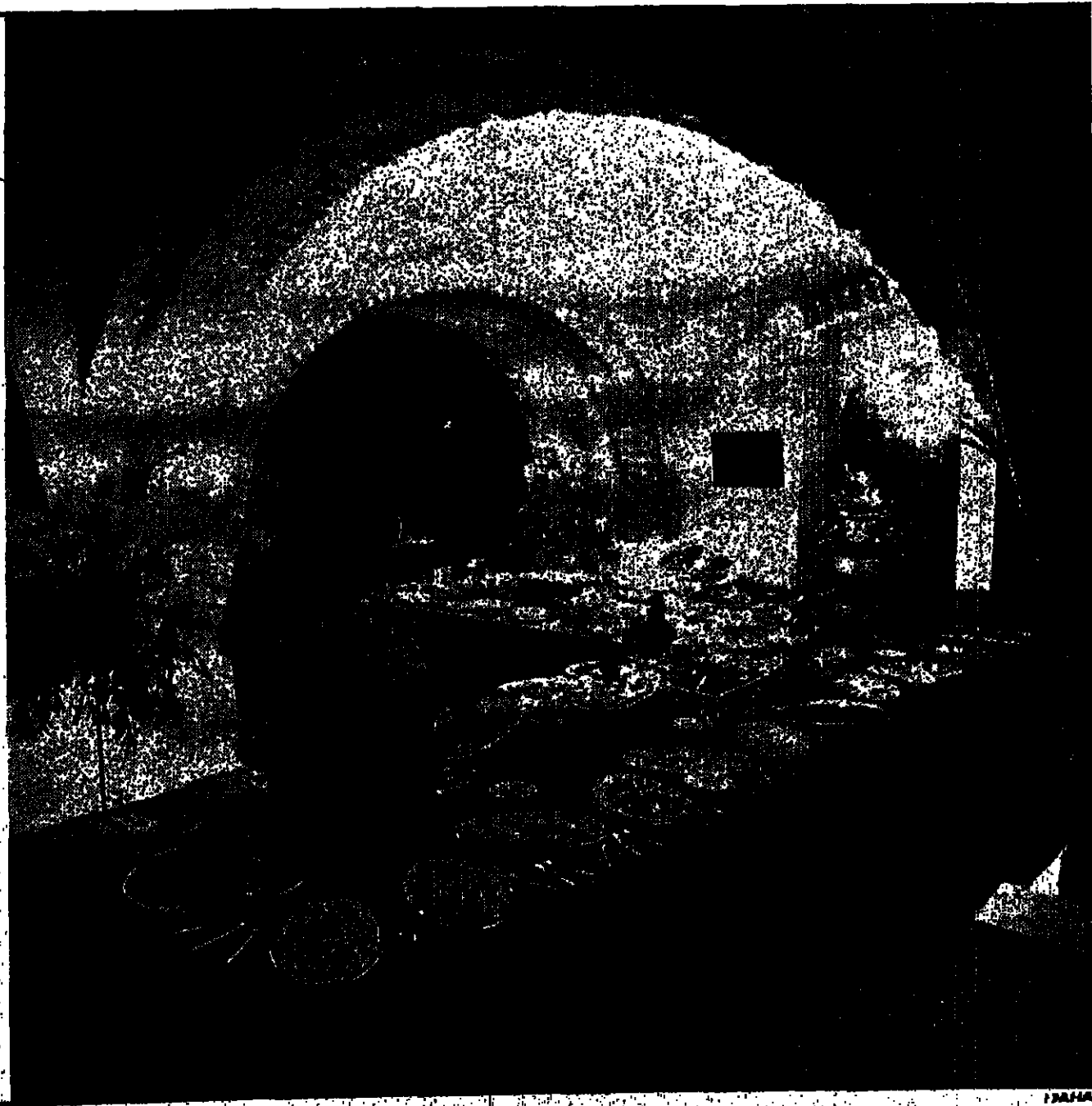
Asher Friedberg, Shilansky's main professional assistant, who is working on a Ph.D. in public administration at the Hebrew University, does not fully agree with his boss and hopes to be able to generate some useful studies on the makeup and motivations of the *yordim* and to pinpoint population groups from which potential *yordim* can be expected to come.

Eltan Sabatello of the Bureau of Statistics would like to carry out more detailed studies, "but at the moment we're searching for money and for manpower to carry out such studies."

Aharon Fein of the Hebrew University has a research proposal which is under consideration, while Shmuel Lahis of Eil says that his organization has approached Prof. Louis Guttman of the Institute for Applied Social Research for a two-pronged study. The first would have the aim of identifying groups among the *yordim* populations, their locations, ages, occupations and motivations. A longer-range project would call for a permanent follow-up on the effectiveness of programmes meant to combat *yerida*. The first would cost \$82,000; for the second there is no budgetary assessment as yet.

What we have at the present time are impressions and more impressions, the nature of which are most often in the eyes of the beholder.

(First in a series)



מזמור לאברהם



THERE IS THIS to be said for Dallas: it is possible to turn it off. For the hundred or so Karkur residents who forswore Dallas one night recently for a chance to be lectured by Prof. Yeshayahu Leibowitz on how the Jews had screwed up their state, there was no turning it off.

For both audiences, however, the one inside squirming in discomfort at having prophecy rumbled down their throats, and the ones all over Karkur and the rest of Israel writhing with the Ewings, there were few surprises. Both shows have been around for quite a while. In fact, in his sharp-edged replies to the heaviest of questions, Prof. Leibowitz, who at 79 is our oldest iconoclast, displayed a theatrical flair and an enjoyment of the spotlight that makes the first family of Dallas look like six-year-olds at a school play.

The trouble is, Leibowitz's view of the world, divorced from his cantankerous delivery and imperious impatience with lesser minds, is disquieting as Jock, Miss Elly, Bobby and JR are not.

JR does not call us "proto-Nazis," and if he did it would not mean much. When Leibowitz says, "Leave the territories so that we can return to being a nation of Jews," no one in his audience is going to drift off to sleep. "We are a nation governing another nation. Charles de Gaulle saved France, returning her to being a nation of Frenchmen. If we do not do the same we will have no reason to exist, because we will not be a Jewish state."

While Sue-Ellen is putting two and two together to figure out what was happening between JR and Mitch's sister, Leibowitz is inflicting his own didactic arithmetic on the audience in the hall. "Sixty per cent Jews and 40 per cent Arabs — that is the head-count of Greater Israel. But look at the heads. A great proportion of the Jews are like me. The Arab heads are those of children. Think what the numbers will look like in 10 years. We are already an Arab state."

OUTSIDE the hall, in black and white, brothers JR and Bobby are vying for control of the company inside, a young man with a skullcap is asking an old man with a skullcap if he had or had not called for a civil war.

Leibowitz, combative a moment before, now turns coy as any starlet unwilling to give everything away. "I said civil war is not the worst thing that can happen — of all wars civil wars are the only ones that are worthwhile, which you never can say about wars between nations, because only civil wars are fought for values."

A current of discomfort drifts through the audience, perhaps the same sort of discomfort drifting like

Elder iconoclast

Professor Yeshayahu Leibowitz visited Karkur recently, on the night the Ewings of Dallas were on the TV screens. HESH KESTIN finds more theatrics in the local programme than in the imported one.

a mist through many living rooms where adult human beings begin to understand, midway through Lucy's marriage to Mitch, that they are being had. Leibowitz's system of critical analysis is as closed as though packaged on video-tape for replay to dolls. Only a few expostulations back he had been deriding anyone who might conceivably attach significance to the Knesset's settling an issue like "Who is a Jew?"

"Eighty to 90 per cent of the Knesset are not even Shabbat observers — what does it matter to me if for their own interests they decide that to the state a Jew is such and such. No police enforce these decisions."

A man in the back row, apparently subliminally influenced by the strains of "Here Comes the Bride" from Lucy's catered affair, begins to mutter, "And what about weddings?"

But Leibowitz does not hear. He is so far above the playhouse antics of political rabbis and rabbinic politicians that he might have stood in for Jock Ewing chiding one of his erring sons when the boy says, as someone in the audience does say, "But what can we do?"

Calmly, with more than a hint of paternalistic malice, Leibowitz dismisses those who live in an imperfect world: "You voted for these people in the Knesset who decide these things. Stand before the mirror and smack your own face."

A MOMENT of confusion in the hall: on the one hand the smasher of idols is happy to condemn the religious parties for being the "kept whore" (or sometimes "rag") of the government, yet now is off on a cold-eyed joy-ride that might bring credit to some JR, a song of praise for the Hasmonians, who spilled their brothers' blood for what they thought was right.

"Do we celebrate a holiday for Joshua's triumph over the Canaanites, for David's conquest of Jerusalem, for Jeroboam ben Yoash's victories which stretched the borders of the land? No, only one war deserved a holiday, the war of the Hasmonians, which we celebrate for eight days — more than Pessah."

"In contradiction to the lie they teach to innocent schoolchildren in the schools, it was no national battle-

ing against the Greeks but between *Shomrei Halakha* — Preservers of the Law — and the Hellenized Jews, and it was begun with the killing of a Jew who sacrificed to the Olympian gods. When Jerusalem was captured the Greeks had not been in the country for 22 years!"

HAVING EXTOLLED the values of an historical civil war, Leibowitz backs off once more when he is asked again what he is recommending, as cantankerous, well-meaning Jock does each week when it comes to a showdown between his own sons.

"Nothing must be in the human world. In the world of physics, yes, but for humans the question is: What does man want? On the other hand, letting things go leads to what Leibowitz calls 'the worst sin, a national consensus of stupidity.'"

Questioner: "You're very pessimistic, Dr. Leibowitz. You used the term proto-Nazi. Do you see no way to change the consensus?"

Leibowitz, dodging: "No, I said proto-Nazi signs."

A reporter in the audience shuffles his notes to discover if the word "signs" had been attached previously to proto-Nazi, but it is not there. Next to him one man asks his neighbour, "What the hell is 'proto'?" Someone explains that it's Greek. "There is freedom of expression," Leibowitz says, "which is enough to say *not Nazi*."

PRESENTLY, a strange thing occurs. Like Jock Ewing, who would like things back the way they were without messing with things as they are, Leibowitz asks his audience a non-rhetorical question, his first and last. After all, the stated purpose of this evening is for the scholar and philosopher to answer questions, not ask them. "What do the Arabs call that holiday, the three days...?"

Id al-Fitr, say the residents of Karkur, overjoyed to know something.

The joy is short-lived. The hundred or so souls in the audience are delivered a short talk on the Israeli parallel with South Africa: "On that holiday, Id al-Fitr, Jewish factories are closed for lack of labourers, Jewish restaurants are closed for lack of kitchen workers, and even the operating theatres at Hadassah are unable to function because Arab cleaning personnel do not show up. Some 80,000 workers

from over the Green Line come in each morning and leave each night, just as though they had come from Soweto in the morning, gone to Johannesburg and returned to Soweto at night. Israel and South Africa are the two most hated countries in the world today."

"And returning the territories," someone asks, "will stop this?" But Leibowitz is now happily dissecting Martin Buber, and does not hear — "Who is Martin Buber? A philologist for gentiles and a philosopher for ladies, not all of whom are female."

And the idolatry of praying for, rather than praying to: "I expect nothing from God — I pray because it is commanded."

And his reaction to the public burial of Bar-Kochba's warriors: "Nausea."

And, as earlier, how he sees the future: "I do not see the future. No one can see the future."

AT THE END of this, in an atmosphere of charmed frenzy after the critical ones and the disappointed ones have left, Yeshayahu Leibowitz may be seen signing, on the inside cover of copies of his current book, autographs.

A lone and determined Karkurite waits this out, walks with Leibowitz to where the taxi is parked that will return him to Jerusalem. What ensues is the acrid confrontation of the newly disappointed with one who has long ago grown used to that.

Dr. Leibowitz, you've destroyed for us the myths of the meaning of the Holocaust, Zionist responsibility for creation of the Jewish state, religion, Hanukka, the nobility of Israel. What's left? What do you see for us?"

"I do not see the future. No one can see the future."

"But you said the important thing is what man wants. What do you want?"

"Nothing."

"Nothing?"

"For us to leave the West Bank. Just that."

"Tonight."

"All right," the determined Karkurite says. "We have left the West Bank. Tomorrow morning we are not there."

"The chances are small."

"Forget the chances, Dr. Leibowitz. It's magic: Tomorrow morning we're not there."

"The chances are extremely small."

Another tack. "Some time ago, would you have said the chances of our giving up Sinai were great?"

For the first time a moment of hesitation. "I would not have said they were great."

"Then conceivably the chances that we will leave the West Bank are the same."

"First leave the West Bank," says Leibowitz.

"But assuming we do, what then — what kind of society do you wish for us?"

"I do not see the future."

"When you wake up in the morning don't you plan your day?"

"First leave the West Bank."

"And you think the people you spoke to tonight may change things, that they have enough force to get us out of the West Bank?"

"No."

"Who does?"

"The president of the United States."

"Then why don't you talk to him?"

"Don't be childish."

"But why to us? Why have you come down from Jerusalem to the people of Karkur, to tear apart..."

Leibowitz looks over his shoulder to discharge a last remark, and sends it into the air with a smile so innocent that even a resident of this farming village may sense the single word that could be used to characterize it, though not too many people in Karkur are up on Hellenism. The smile is nothing if not Socratic, and the answer it accompanies is innocence itself: "I like to talk to people," Yeshayahu Leibowitz says, and is gone.

KARKUR is not. The streets are empty, but in all the windows of the houses on the main street the blue lights of television shine. Walking home it is possible to hear, if only in imagination, the closing strains of Dallas, and the endless questions with which we are left each week: Will Ray Crebs marry Donna? Will Lucy be happy with Mitch? Will Bobby and Pam patch it up? Will Sue-Ellen do whatever Sue-Ellen does? Who knows?

Only those of us who have been watching Jordan television for the continuation of this sorry pol-boller.

But the other questions that Prof. Yeshayahu Leibowitz hangs around our unwilling necks like weights are not so easily resolved. Are we becoming a fascist state? Will we leave the West Bank? Is some eventual civil war to decide the nation's fate?

In the blue-lit windows of the main street the residents of a sleepy Karkur force themselves to remain awake to watch tomorrow's newspaper headlines as they appear on the late night news. Stay tuned. □

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هكنا من اللعقل

THE SELF-DEFENCE Agency, housed in former U.S. Army buildings in downtown Tokyo, is a hive of busy and industrious-looking officers, all in tailored uniforms, with their identity-tags on their chests, American fashion. Apart from its name, it looks no different from ministries of defence around the world.

In the car park, long lines of gleaming black Nissan limousines stand ready to take the high-ranking officers and senior civil servants back to their suburban homes at the end of the day.

It is at going-home time that the special characteristic of the modern Japanese military suddenly shows through. All at once, the uniforms, the buttons and the braid disappear, and the employees of the Self-Defence Agency emerge from its portals in neat three-piece business-suits. Many wear the trenchcoat-style mackintoshes favoured by the Tokyo bureaucracy.

They merge into the teeming, homeward-bound masses, unrecognizable as soldiers until nine o'clock the following morning.

Observing this strange spectacle, so symbolic of modern Japan's unique ambivalence towards its "Self-Defence Forces," one is reminded of a revealing passage in the latest Defence White Paper.

"It goes without saying that the Self-Defence Forces cannot effectively carry out their missions without the understanding and cooperation of the people.... Popular consensus on the necessity of the SDF seems to be maturing.... The number of persons who favour the SDF exceeds that of persons who oppose it."

Official surveys, cited with some gratification by the White Paper, have found that about half of the Japanese today would approve of a friend or relative volunteering for the SDF — a marked improvement compared to, say, a decade ago.

The surveys make fascinating reading. "Asked which of the four major objectives of the SDF was the most important, 57 per cent of the respondents answered 'ensuring the security of the nation,' 21 per cent 'maintaining public peace and order,' and 13 per cent 'disaster relief.'"

"To the question of which of the four had the SDF been most useful so far, the majority, at 77 per cent, answered 'disaster relief.' A long way behind came 'ensuring the security of the nation' (8 per cent)...." (Survey by the Prime Minister's Office, 1979.)

The SDF White Paper takes comfort in the finding that slightly more people (38 per cent) believe that "the SDF should henceforth place more emphasis on ensuring the security of the state, surpassing those who felt they should concentrate more on disaster relief (33 per cent)." And it offers an additional thought: "... Fortunately the SDF has never encountered thus far any situation in which its defence operations were required, and in actually the SDF has won a great measure of popular 'trust through devotion to disaster relief operations activities."

"It is gratifying to note that the public understanding of the SDF has become more favourable in parallel with the growing public consciousness about defence. In the past... participation of SDF personnel in social activities has been unfairly treated; enrolment at graduate schools or registration on the residents' roster was routinely denied."



EASTERN AMBIVALENCE

To an Israeli, Japanese attitudes towards defence seem 'strange and incomprehensible,' writes The Jerusalem Post's DAVID LANDAU, who was recently in Tokyo.

ALL THIS seems strange and incomprehensible to an outsider, most especially to an Israeli. An Israeli is himself part of the IDF for one month of the year, and he has the highest social and professional regard for those who make it their lives 12 months of the year. No polls are needed here to ascertain whether the IDF is necessary, and if so why.

Israel, of course, is an extreme case; but in other countries too, people would find it strange to think that the importance of the army is a toss-up between defending the country and disaster relief.

The White Paper goes on to touch, ever so delicately, on the deeper reality underlying Japan's defence ambivalence.

"As for the question of 'the SDF and the Constitution,' controversy continues over such issues as the constitutionality or the unconstitutionality of the SDF. There is no denying that this situation puts no small damper on the morale of the SDF personnel."

But even "constitutionality" is not really the core of the problem. The best proof of this is to compare the text of the constitutional limitation with the reality of Japan's army.

Article 9 of the constitution, dictated to a defeated and stunned Japan after World War II, reads: "Aspiring sincerely to an international peace based on justice and order, the Japanese people forever renounce war as a sovereign right of the nation, and the threat or use of force as a means of settling international disputes."

"In order to accomplish the aim of the preceding paragraph, land, sea and air forces, as well as other war potential, will never be maintained. The right of belligerency of the state will not be recognized."

Despite this provision, land, sea and air forces are maintained. They are called "Ground Self-Defence Force," "Maritime Self-Defence Force," and "Air Self-Defence Force." Indeed, Japan's

defence forces are rated seventh in the world, and Japan is currently spending some \$11b. annually on defence — more than twice as much as Israel.

Moreover, "war potential" is maintained. It is not only maintained: it is actually produced. Japan makes its own tanks, guns, naval boats, small arms, and much other war material. Japan also assembles, under licence, the best and latest American warplanes (e.g. the F-15).

On the other hand, Japan has no long-range bombers, no long-range missiles, and, of course, no nuclear weapons. All these are barred "under the spirit of the constitution," a Self-Defence Agency planner explained. "The constitution forbids weapons which attack another country," he said. Thus an aircraft-carrier equipped with submarine-chasing planes would be permissible, but a carrier designed for land-attack bombers would be forbidden.

Similarly, the spirit of the constitution strictly forbids conscription, and also the dispatch of Japanese troops abroad. Hence the absence of Japanese units from any UN peace-keeping force, despite Tokyo's traditionally enthusiastic support for the UN.

The constitution, then, is a conveniently flexible document. The loophole in it, of course, is the phrase in Article 9: "In order to accomplish the aim of the preceding paragraph." There is historical evidence that this was inserted willingly — by the very Americans who were ostensibly castrating Japan's military potential for all time.

Today, in any event, in the great defence debate that is taking place within Japan — and between Japan and the U.S. — the "hawks" (for want of a better term) do not seriously propose that Article 9 be scrapped or amended. That would be politically counter-productive from their point of view. And it is also unnecessary: Article 9 has been "interpreted" imaginatively enough

in the past, and further "interpretation" ought to be possible.

WHAT THE AMERICANS — and the hawks at home — are seeking, in effect, is not a change of Japan's Article 9, but a change of Japan's whole attitude to defence. The across-the-board clinging to Article 9 (the "issue of constitutionality") is a symptom of that attitude, as is the general public's ambivalent feeling towards the Self-Defence Forces — and, indeed, the very name "Self-Defence Forces."

In dollar-and-cent terms, that national attitude is manifested in Japan's dogged reluctance to spend more than 1 per cent of its GNP on defence. (Britain spends more than 5 per cent, Germany a little less.) Last year, after intense urging by the U.S. government, under both Carter and Reagan, Tokyo announced a 7.6 per cent increase in defence spending. Adjusted for inflation this increase came to around 4 per cent in real terms — and meant that Japan spent 0.97 per cent of its GNP on defence in fiscal 1981.

Prime Minister Zenko Suzuki has pledged that his cabinet will keep the figure within 1 per cent of GNP, at least for the foreseeable future.

The Americans, wisely, went out of their way to welcome the increase, rather than harp publicly on its modesty in relation to what Japan could afford if it wished.

BUT THERE WILL be no let-up in American pressure on Japan for what Washington terms "steady and significant" growth of Tokyo's defence effort. Japanese officials expect it, and — this is one of the political paradoxes that are so hard for outside observers to grasp — many of them seem to welcome it.

After all, the core of the problem, the source of Japan's ambivalence on defence, is the double trauma of Hiroshima and the demeaning defeat in World War II. An outsider must hesitate to make any comment on the atomic experience; it is uni-

que, and no one else in the world can really claim to comprehend the extent of its impact on the Japanese national psyche. Similarly, one needs years of study and sympathetic understanding of Japanese history to appreciate what the military defeat meant to a nation which for centuries had cut itself off from "the world," then, in a remarkably short time, built an empire and an imperialistic-militaristic ethos to go with it — and then lost it all and was forced into abject surrender.

Article 9 was imposed on Japan by the U.S. occupiers. But it did not need to be forced on her. It accorded with the spirit of pacifism, the recoiling from war and all things military, that swept the country after 1945. Most Japanese eagerly embraced General MacArthur's proposal that they see their country as "the Switzerland of the Far East."

That kind of sentiment, the rhetoric of neo-neutralist disarmament, the avowed sense of total security and prosperity beneath the American nuclear umbrella — all these still pervade the idiom of mainstream Japanese politics and public affairs, 35 years later and in a vastly changed world.

THE LEADERSHIP — both the bureaucracy and the politicians — know that there is a vast anachronism in all this, after Vietnam and Angola and Afghanistan. They acknowledge the logic of American complaints over Japan's relatively meagre defence outlay — not only in terms of Western interests, but of Japan's own interests. Many of them assert — and some Western diplomats in Tokyo agree — that there is the beginning of an awakening in Japan to the harsh strategic realities of the world in the Eighties. Just as the man in the street's attitude to his local army base is slowly but perceptibly improving, so too, they say, is the national attitude towards defence, towards the need for Japan to "pull

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POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

JERUSALEM RECITAL FOR TWO GUITARS — Varda Hsu and Irit Ben-Asher play works by Dowland, Albeniz, Granados and others. (Tzavta, 38 King George, tomorrow)

ISRAEL LYRE TRIO — Telmann: Trio in A minor; Arnold: Elegiac Trio; Beethoven: Serenade, op.25; Pärt: Fantasy for flute, viola, and harp; Ibert: Two Interludes; Debussy: Sonata for flute, viola and harp. (YMCA, Sunday) With Emilie Berendsen, mezzo-soprano; Zmira Lutzky, piano; Sacha Kaganovsky, cello; Yigal Tunkel, violin; Barak: From Twenty Hungarian Folk Songs; Chabrier: From Six Melodias; Carter: Three poems by Robert Frost; Tzvi Avni: A Monk Observing a Skull; Villa Lobos: Suite for voice and violin; Dvorak: Zigeunerweisen, op.55. (YMCA, Tuesday)

VIOLIN AND GUITAR RECITAL — Yehoshua Rochman and Danny Akiva. (Liberty Bell Garden, Thursday)

PIANO AND VIOLIN RECITAL — Jesper Pedersen and Nina Kaminkovsky play works by Beethoven, Debussy and others. (Tzavta, Wednesday at 8.30 p.m.)

FLUTE RECITAL — Boris Ben-Nun plays works by Scarlatti, Mozart and others. (Tzavta, Thursday at 8.30 p.m.)

Tei Aviv area
HOLON CHAMBER ORCHESTRA — Amos Meller, conductor, Yair Klez, violin. Works by Bach, Tartin, Schubert. (Holon, Yad Lebanim, tomorrow)

YOUNG ARTISTS — Elisha Abba, piano; Bracha Kai, baroque recorder; Roi Shilon, violin; Ilan Rechman, piano. Sponsored by the American Israel Cultural Foundation. No admission fee, but donations to the Foundation will be welcomed. (Rehovot, Weizman Institute, residence of Prof. Michael Sela, tomorrow at 9 p.m.)

NEW FACES — Joseph Arenhelm, flute, and Irit Rub Steiner, piano. Mozart: Sonata in C Major, K.14; Stusschewsky: Three pieces for flute solo; Schubert: Introduction and Variations in E Minor for a theme from Die Schone Mullerin, op.160; Philip Levy, violin, Marina

Tei Aviv area
ISRAEL BALLET — Four Seasons (Vair Vadid); Giselle — Act II (Julius Perrot); Unlited (Beria Yampolsky). (Rehovot, Beit Ha'am, Tuesday at 8.30 p.m.)

Other towns
ISRAEL BALLET — Details as for Tel Aviv. (Eli Harod, tomorrow at 5 p.m.)

BAT DOR DANCE COMPANY — Night Creature (Alvin Ailey); Illusions (Vigil Perry); Games They Play (Domy Reiter-Soffer); Golden Moment (Gene Hill-Sagan). (Jerusalem Theatre, Thursday at 8.30 p.m.)

WOODWIND QUINTET — Works by Beethoven, Haydn, Mozart and others. (Hesima, tomorrow at 5 p.m.)

ZOHARA'S SHMULIK — Written and directed by Hagit Rechevi and presented by Young People's Theatre, the play is based on the letters and diaries of two youngsters who lost their lives in the Palmah. (Tzavta, 30 Ibn Tzvi, Sunday at 4 p.m.)

LITERARY MAGAZINE — Presented by Sira Doron-Gal. (Tzavta, Wednesday at 4.30 p.m.)

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Boderenko, piano: Bach: Sonata for violin and piano in G Major; Schoenberg: Fantasy for violin and piano; Brahms: Sonata for violin and piano No.2 op.100, in E Major. (Tel Aviv Museum, tomorrow)

CRUMHORN QUARTET — Medieval and Renaissance music on original instruments. (Central Library of Music and Dance, 26 Bialik, Sunday)

NETANYA ORCHESTRA — A Night on Broadway. Samuel Lewis, conductor, Robin Wisel-Caputo, soprano, Leonard Graves, baritone. (Mann Auditorium, Monday)

ISRAEL PHILHARMONIC ORCHESTRA — Ricardo Chailly, conductor, Horacio Gutierrez, piano. Works by Ives, Mozart, Brahms. (Mann Auditorium, Tuesday and Wednesday). Works by Prokofiev, Tchaikovsky and Borodin. (Mann Auditorium, Thursday)

A TRIBUTE TO BRACHA ZEFIRA — Works by Bracha Zefira adapted by Ami Ma'ayan, Hanoach Ya'acobi, Yehoshua Lekner, Zvi Avni, Paul Ben-Haim, and Yehazkel Brown. Singers: Hadassah Ben-Haim, Hans Zur, Niza Israeli, Mordechai Ben-Shachar; Ilan Eshed, flute, clarinet; Michael Nazer, flute, Hans Barzilai, piano; Mariana Schwartzbart, harp; Zahal Quartet (Tel Aviv Museum, Wednesday)

Tei Aviv area
HAIFA SYMPHONY ORCHESTRA — Robert Canali, conductor. Works by Mozart, Bizet, Strauss, Haydn. (Haifa Museum, Sunday) Music and Dance. Simon Cohen, conductor, Shoshana Damar, soloist. Works by Ben-Haim, Dvorak, Khachaturian. The Inbal Dance Theatre, in "Song of songs." Shlomo Gronich, director. (Auditorium, Monday)

Other towns
KIBUTZ CHAMBER ORCHESTRA — Noam Sherif, conductor, Erica Shmidt Valentin, alto. Works by Beethoven, Dvorak, Holmberg, Copland. (Kibbutz Evron, Tuesday, Ayelet Hashahar, Wednesday)

NETANYA ORCHESTRA — Samuel Lewis, conductor, Allan Sternfeld, piano. Works by Suppé, Tchaikovsky, Egar, Strauss, Panchelini, Khachaturian, Prokofiev. (Avihai, Beit Hagudolim, Tuesday)

DANCE

JERUSALEM DANCE COMPANY — Jewish and Middle Eastern dance. Artistic director: Yonatan Carmion. (Jerusalem Theatre, Monday at 9 p.m.)

HORA — Performance by various Jerusalem hora dance groups. (Jerusalem Theatre, Tuesday at 7 and 9 p.m.)

BAT DOR DANCE COMPANY — Night Creature (Alvin Ailey); Illusions (Vigil Perry); Games They Play (Domy Reiter-Soffer); Golden Moment (Gene Hill-Sagan). (Jerusalem Theatre, Thursday at 8.30 p.m.)

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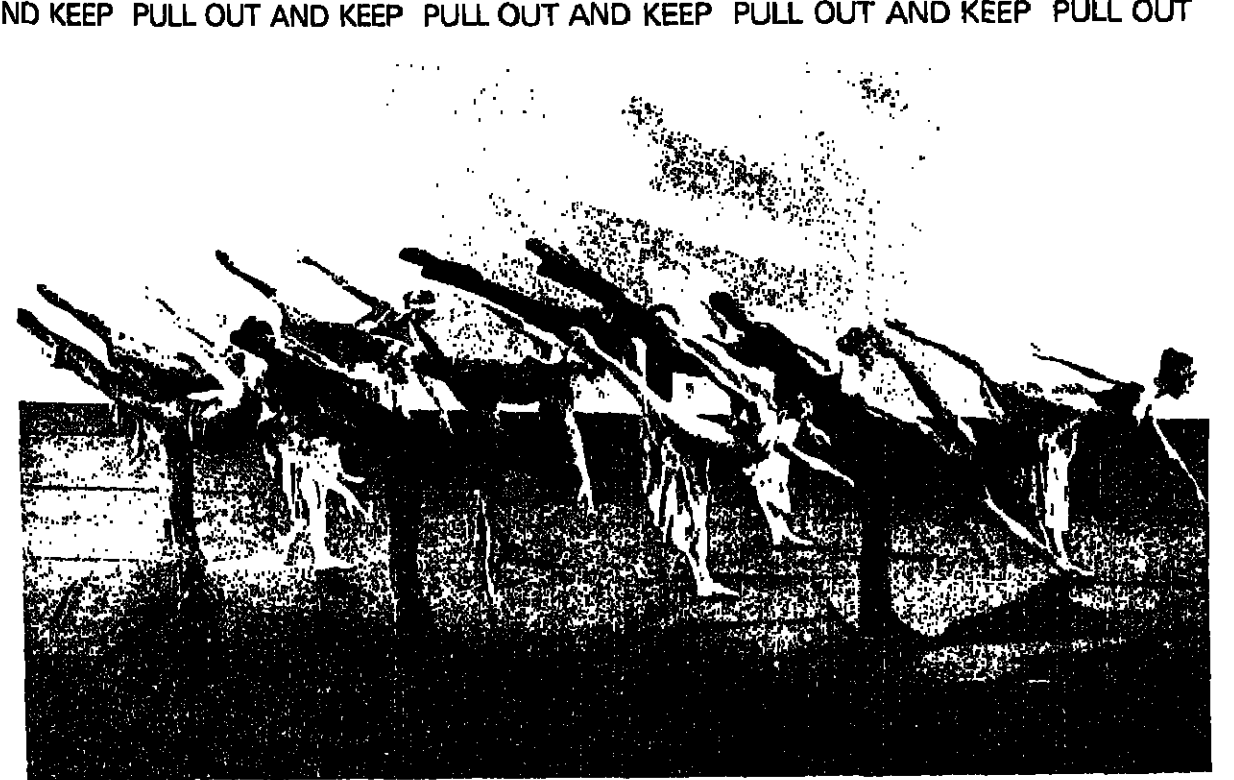
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Members of the Bat Dor Dance Company in a scene from "Night Creature" choreographed by Alvin Ailey.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

DA — By Hugh Leonard. Beeneba Theatre production. (Khan, tomorrow at 8.30 p.m.)

OKLAHOMA — The Israel National Opera in a musical by Rogers and Hammerstein. (Binyanei Ha'uma, Monday at 8.30)

VOLPONE — By Ben Johnson. Khan Theatre Production. (Khan, Monday and Tuesday at 8.30 p.m.)

Tei Aviv area
THE AMERICAN PRINCESS — New version of Nissim Aloni's play about the life of a comic opera king. Habimah production. (Habimah, Small Hall, Thursday at 8.30 p.m.)

BATTERED WOMEN — Presented by the Theatre Group. Directed by Nola Chilton. Movement by Daniella Michael. (Neve Zedek Theatre Centre, 4 Yehieli, tomorrow at 9 p.m.)

CATASTROPHE X-2 — Musical comedy by Arle Sover. (Jaffa, Hesima, 8 Simat Mazal Degin, tonight at midnight)

EDUCATING RITA — By Willy Russell. Translated and directed by Yonatan Gefen. (8m Dgr. 30 Ibn Tzvi, tonight at 9.30)

THE FALL — By Albert Camus. Translated, adapted and starring Niki Nital. (Jaffa, Hesima, tomorrow at 8.30 p.m.)

FILUMENA — Comedy by Eduardo de Filippo about a former inmate of a bordello who becomes a good wife and mother. Habimah production. (Habimah, Large Hall, Sunday, Monday and Tuesday at 8.30 p.m.)

Other towns
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FLOWERS FOR A WHITE MOUSE — Science fiction monodrama about a reformed boy who becomes a genius after an experimental brain operation. (Hesima, tonight at 10)

THE FOREST — By Ostrovsky. Cameri production. (Cameri, tomorrow through Tuesday at 8.30 p.m.)

GRUS CALIN — Emilia Ajar's play about the individual's alienation in a consumer society. Translated and adapted by and starring Niki Nital. (Hesima, Tuesday at 8.30 p.m.)

MARIA STUART — By Friedrich Schiller. Habimah production. (Habimah, Large Hall, Tuesday)

OKLAHOMA — (Opera House, tomorrow)

ROMULUS THE GREAT — Habimah's production of Friedrich Dürrenmatt's comedy directed by David Levin. A critique on government and patriotism. (Habimah, Small Hall, tomorrow, Tuesday and Wednesday at 8.30 p.m.; Sunday and Monday at 6 and 9 p.m.)

THE SPOT — Comedy by Yosef Bar-Yosef about a strange triangle composed of a doctor, his wife, and a mental patient. (Neve Zedek Theatre Centre, tonight at 10 p.m.; Wednesday at 9 p.m.)

THE TRIALS OF JOB — By Hanoach Levin. Based on the biblical story, the play tells of a man's journey from faith and hope to denial and despair, and back. Cameri production. (Cameri, Wednesday and Thursday at 8.30 p.m.)

YA'ACOB AND LEIDENTHAL — By Hanoach Levin. (Tzavta, Sunday and Tuesday at 8.30 p.m.)

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggles of the Jewish people from the time of the early Zionist movement to the present. (King David Hotel, Sunday at 9 p.m.; Windmill Hotel, Tuesday at 9 p.m.; Hilton, Little Theatre Wednesday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Michael Schneider, Jill Goldwasser and Barry Langford, in English. (Hilton, Little Theatre, tonight at 9.30; King David, tomorrow at 9.30 p.m.)

DIASPORA YESHIVA BAND — Hassidic rock music. (Mt. Zion Centre, tomorrow at 9.00 p.m.)

DANNY GOTTFRIED JAZZ TRIO — Danny Gottfried, piano, Viktor Padlov, bass, Nisam Yarnel, drums. (Liberty Bell Garden, Monday at 8.30 p.m.)

EVENING OF SONGS AND TUNES — Aron Strauss, vocals, harmonica, guitar; Shmulk Kovalsky; saxophone and guitar. (Tzavta, 38 King George, tomorrow at 9 p.m.)

FREE AS BIRDS — Musical about the life of the gypsies, written and directed by Yossi Bana. (Jerusalem Theatre, tomorrow at 9 p.m.)

HAGASHASH HAHIVER — In "Cracker vs. Cracker" written and directed by Yossi Bana. (Binyanei Ha'uma, tomorrow at 9.30 p.m.)

INKBLOT HURRICANE AND THE PUBS — HARRIS JAZZ TRIO — (JBR, 31 Meilat Yeharim, Sunday at 8 p.m.)

JAZZ — Freddy Welgast Trio. (Katy's Restaurant, 16 Kivlin, today from 2 to 5 p.m.)

JEWISH CABARET — Yiddish and English songs with Daniel Ziff and Olsky Hedaya. (Hilton, Little Theatre, Thursday at 9.30 p.m.)

MEGAMA DUO — Hassidic rock, country and blues. (Israel Centre, 10 Strauss, tomorrow at 8 p.m.)

NATURAL SELECTION — Danny Sanderson in an evening of old and new songs. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

Jerusalem Cinemas

Commencing Saturday, June 12, 1982

CINEMA 1 in Jerusalem Cinema
Lines 18, 19, 24, Tel. 415067

Fr., June 11 at 2:30:
Callie
Death Hunt
Sat., June 12 at 9:
Rock Evening (live performance)
The Last Show (film)
Sun., June 13:
Callie
Death Hunt
Mon., June 14:
City of Women 7, 9.15
Tue., June 15:
The Last Walk 7.15, 9.15
Wed., June 16:
The Seven Beauties 7, 9.15
Thur., June 17:
Excelsior 6.45, 9.15

EDEN

6th week

CHRISTIANE F.

Sat. 7.30, 9.30
4, 7, 9.15
No admission for those under 16

EDISON

7th week

Winner of 3 Oscars

* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON

REDS

Sat. 8.30 only
Weekdays 4, 8

ISRAEL MUSEUM

Sun., Mon., Wed., Thur. 3.30
The Shaggy D.A.
Tue. 6, 8.30
HEAVEN CAN WAIT

KFIR

LE GUIGNOLO

Sat. 7.30, 9.30
* JEAN PAUL BELMONDO
Weekdays 4, 7, 9

MITCHELL

4th week

PADRE PADRONE

English subtitles
Sat. 7.30, 9.30
Weekdays 7, 9.15
No complimentary tickets or reductions

ORGIL

2nd week

ATLANTIC CITY, U.S.A.

Sat. 7.30, 9.30
Weekdays 4, 7, 9

ORION Tel. 222914

2nd week

THE CHASE

* JANE FONDA
* MARLON BRANDO
* ROBERT REDFORD
Sat. 6.45, 9.15
Weekdays 4, 6.45, 9.15

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2nd week

LE GRAND PARDON

The most talked about film
Sat. 7.15, 9.30
Weekdays 4, 6.45, 9.15

RON

2nd week

THREE BROTHERS

PHILIP NUYAKA
Sat. 7.30, 9.30
Weekdays 4, 7, 9

SEMADAR SHOGUN

Sat. and weekdays
8.30 only

SMALL AUDITORIUM
BINYENEI HA'UMA
INTERIORS

* WOODY ALLEN
Sat. 7.30, 9.30
Weekdays 7, 9

Tel Aviv Cinemas
Commencing Saturday, June 12, 1982

ALLENBY

3rd week

Tonight 10, 12
Weekdays 4.30, 7.15, 9.30

The Amateur

* JOHN SAVAGE

BEN YEHUDA

16th week

* HENRY FONDA
* KATHERINE HEPBURN
* JANE FONDA
Fri. 10, 12, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

ON GOLDEN POND

Winner of 3 Oscars

CINEMA ONE

MAD MAX II

Tonight 10, 12
Weekdays 4.30, 7.15, 9.30

CINEMA TWO

2nd week

ARTHUR

Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL

2nd week

MANHATTAN

Sat. and weekdays 7.15, 9.30

DRIVE-IN

Tonight at 10

THIS IS AMERICA

Sat. and weekdays 7.15

CAPTAIN GRANT

9.30

CANNONBALL RUN

SEX FILM

Tonight 12.15
Sat. and weekdays at midnight

ESTHER Tel. 225610

3rd week

I THE JURY

Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

HOD

Tonight at 10
Weekdays 4.30, 7.15, 9.30

PRIVATE LESSONS

* SYLVIA KRISTAL
Adults only

ONLY

6th week

CHRISTIANE F.

4.30, 7, 9.30

CHEN 1

8th week

Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON

REDS

Tonight 9.40, Sat. 8.15
Weekdays 4.20, 8.15
Advance sale of tickets at cinema only

CHEN 2

2nd week

LENA

Directed by Eitan Green
* FIRA KANTER
Winner of best Israeli actress award 1982
Tonight 9.50, 12.30
Sat. 7.05, 9.35
Weekdays 4.30, 7.05, 9.35

CONTINENTAL DIVIDE

OLIVIER LUSHE

4th week

Tonight 10, 12
Weekdays 4.30, 7.15, 9.30

BUTTERFLY

starring:
* PIA ZADORA
Sensational winner of the Golden Globe award
Based on the novel by James Cain
* ORSON WELLES
* STACY KEACH

CHEN 3

8th week

FIRST MONDAY IN OCTOBER

Tonight 10.05, 12.00
Sat. 7.25, 9.40
Weekdays 4.40, 7.25, 9.40

CHEN 4

17th week

STRAW DOGS

Today 10.30, 1.30
Tonight and Fri. 10, 12.30
Sat. 7.05, 9.35
Weekdays 10.30, 1.30, 4.25, 7.05, 9.35

CHEN 5

17th week

ATLANTIC CITY, U.S.A.

Today 10.30, 1.30
Tonight and Fri. 10.05, 12.25
Sat. 7, 9.25
Weekdays 10.30, 1.30, 4.25, 7, 9.25

MOGRABI

2nd week

LE GRAND PARDON

English subtitles
4.30, 7, 9.30

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Weekdays 4.30, 7.30, 9.30

MODERN PROBLEMS

4th week

Tonight 10, 12
Weekdays 4.30, 7.15, 9.30

BUTTERFLY

starring:
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Weekdays 10.30, 1.30, 4.25, 7, 9.25

MOGRABI

2nd week

LE GRAND PARDON

English subtitles
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MOGRABI

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Universal Pictures

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LUPU GOES TO NEW YORK

STUDIO

Israel Premiere
Tonight 10, Sat. 7.30, 9.30
Weekdays 4.30, 7.30, 9.30

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CHRISTIANE F.

PRELIMINARY reports reaching us from the Western Hemisphere tell of the huge success the Israeli Philharmonic Orchestra is having there. It started its tour with a visit to Mexico, which coincided with the annual commemoration of the country's victory over invading French troops at the approaches to the city of Puebla 128 years ago. The IPO was especially honoured by the presence at one of the concerts in Mexico City of Senora Carmen Romano de Lopez Portillo, wife of the president. The Israeli ambassador, Yisrael Gur-Arieh, congratulated conductor Leonard Bernstein and the orchestra on their cultural achievement on behalf of Israel.

After three sold-out concerts in the capital, the orchestra went to Guanajuato for two appearances at the famous international festival of drama, music and ballet that was this year celebrating its 10th anniversary. Tickets for the IPO concerts are reported to have been snapped up two months ahead, and their performances were given rapturous applause.

From Mexico they went north to the United States, and Zubin Mehta took over the baton for concerts in New York, Chicago and Washington. While the critiques have not yet reached us, the excited reports of the orchestra's spokesman indicate that Mehta and soloists Shlomo Mintz, Menahem Breuer and Uri Plianker helped to make these concerts, too, a tremendous success.

The mammoth concert in which

Successful tour

MUSIC & MUSICIANS / Yohanan Boehm

the IPO joined forces with the New York Philharmonic was televised nationwide over the PBS network.

The orchestra also appeared in three concerts in Canada, with Yitzhak Perlman and Shlomo Mintz as soloists. Premier Pierre Trudeau, who lent his patronage to the concerts, as well as other government ministers, the governor of Ontario, mayors and the Indian high commissioner were among the distinguished audiences. At a reception in honour of the orchestra in Montreal, Mehta is reported to have made a most impressive Zionist speech.

RALPH SHAPEY, the prominent American composer and conductor, spent a hectic week with the Jerusalem Symphony Orchestra preparing the concert of "American Music Today" in its series *Explorations*, which included works by Milton Babbitt, Stefan Wolpe and Shapey himself.

Old-timers will remember Stefan Wolpe, who came to Jerusalem in 1934 and taught conducting and composition at the Palestine Conservatoire of Music in Abyssinian House on the Street of the Prophets. He left four years later for the U.S., where he died 10 years ago. Shapey is a student of Wolpe,

reached my desk recently.

One of historical importance is "Partos plays Partos," issued by the Israel Music Institute. The eminent composer, who died in 1977, was a viola player of great artistry. He was the leader of the viola section of the Israel Philharmonic from 1938 until 1956, when he left it to devote himself to solo appearances, composition and directing the Rubin Academy of Music in Tel Aviv. Little is preserved of his performances, and this record therefore has a special meaning. It contains *Yakov*, composed in 1946 and dedicated to the memory of the martyrs of the Holocaust; *Agada* for viola, piano and percussion (here with Frank Pelleg and Joel Thome); written in 1960 and recorded in 1962; and *Shiluvim* ("Fusions") for viola and chamber orchestra. This was commissioned by the Israel Composers' Fund and is performed with the Israel Chamber Orchestra conducted by Gary Bertini, presumably shortly after it was composed in 1970.

The sound on the record is quite acceptable, and Partos' instrumental artistry and musical personality come through directly to the listener.

Shoshana Rudikoff has returned to Israel after some years abroad, and is now dividing her time between Jerusalem and Stuttgart, where she is professor for piano at the Conservatoire.

She has appeared on many European platforms and has recorded one of her programmes for Linear Records (Nuernberg). Chopin's

Sonata in B minor, Rachmaninov's Variations on a Theme by Corelli, and three Etudes by Scriabin demonstrate her digital versatility, and the recording succeeds in preserving the atmosphere of a live concert.

Over the two decades, Rechtman has done numerous excellent adaptations and has thus added to the fairly limited repertoire for woodwind quintet a wide range of valuable pieces that have been welcomed by similar ensembles abroad.

On a record issued by RCA Electronics, Tel Aviv, called "Bach Organ Favourites," the rich programme contains no less than seven Choral Preludes, the Fugue in G minor, a Fughetto on a Choral, and the Concerto No. 2 after Vivaldi. Recorded at the Jerusalem Music Centre, the sound is excellent; the performances — needless to say — are tops; and the choice of music should satisfy any listener from beginning to end. Highly recommended.

The people at the Jerusalem Theatre are in business as importers of dramatic goods. They scour the bazaars of Beersheba, Haifa and Tel Aviv for likely items, package them and deliver them at our doorstep for a reasonable fee. What is wrong with that?

Well, following a season at the Jerusalem Theatre is like spending too much time in a showroom full of electronic gear. There may be variety and quite a lot of choice, but the jumble of goods on the shelves clarifies nothing. It is accidental. Similarly, the repertoire of the Jerusalem Theatre cannot reflect any creative, artistic idea because it feeds on the crumbs from other people's tables. So this theatre brings us plays chosen by a committee, but it cannot serve as a focus for theatrical life in the city. It cannot nurture playwrights, actors, designers, directors. It cannot affect the way a living theatre might.

ARTISTICALLY, Jerusalemites have always thought small. The idea that "less is more" fits the local scene and expresses, authentically, the way its artists have defined themselves against their rivals in Tel Aviv. "We" are poor while "they" are rich. This declaration of poverty is not a complaint; rather it is a profession of faith, like that of a medieval friar. Let them drown in their inflated subsidaries, we will live in a purer atmosphere uncorrupted by Mammon and devote ourselves to Art.

Jerusalem's one non-fringe, living theatre, the Khan, based its style and made its reputation on this ideology. A committed group of young actors, an informal open stage, a small auditorium, unpretentious *mise en scenes* and a precarious subsidy seemed to be the basis for the kind of theatre that would make a difference to the city and would in turn derive some of its energy and style from the relative innocence and anti-commercialism of the Jerusalem spirit.

But the Khan is now in trouble. Towards the end of Ian Ronnen's reign as artistic director, the more depressing aspects of the ideology of poverty were in evidence. The repertoire was flat, unoriginal and limited, the actors were repeating themselves in role after role, and no creative vision seemed to be guiding their work.

A small company like this, which

City without theatre

THEATRE / Zvi Jagendorf

THE GREEKS knew it: cities need theatres for the health and sanity of their people. A city without a theatre would for them have been a barbarian abomination, a sign of a dull and bestial life lived without grace, art or self-awareness. Theatre, as they saw it, was neither a luxury nor mere entertainment but a necessity. Its presence was not only a focus for many kinds of artistic endeavour, such as poetry, acting and dancing, but provided a public place for a society to see itself and act out its dreams.

We don't have this in Jerusalem and are therefore the worse off for it, though most people don't seem to be aware of the fact or don't care. Of course we do have a theatre, a big imposing building with fine stairs, lots of carpeting and a big imposing stage. It is even called the Jerusalem Theatre, though that is the last thing it can properly claim to be.

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THE TRULY POOR theatres of Jerusalem are the fringe groups that keep going in spite of everything because they are nurtured by some unusual talent or possessed by a dybbuk that will not let go. Dennis Silk's unique plays about people and objects are as true an expression of the local spirit as the brown kugel of Mea She'arim. They are idiosyncratic, uncommercial, and come from nowhere but the poet's imagination. And the sad thing is that Jerusalem cannot give them a secure stage.

Tzavta and Pargod, the theatre clubs and the Israel Museum have supported experimental theatre, but the plays they manage to show are often hampered by the logic of the poverty that helped create them. So what can be done?

Maya Mevorach, who was until recently Tzavta's artistic director, thinks that one way of focusing and encouraging the talent that surfaces intermittently in Jerusalem is to bring people here from abroad who have something to contribute and teach. Such artists would give workshops and so add their ferment to the local scene.

This scheme has some classic Jerusalem ingredients: it is utopian; it is based on learning; it does not foresee quick results; and it won't make anyone rich. But it is certainly worth trying and the Museum has indeed begun with its programme on masks.

Back in Moscow in the '20s, the Habimah actors had a song about going up to Jerusalem and building there a temple for theatre. They built it in Tel Aviv instead; their successors sacrifice to Mammon. And Jerusalem has a lot of poor priests searching for an audience of believers.

The writer teaches theatre at the Hebrew University.

The Leading Tourist Guide This Week in Israel

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FRIDAY, JUNE 11, 1982

THE JERUSALEM POST MAGAZINE

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COOLNESS and a dispassionate temperament are quite often the signature of a mature talent, someone who has reached the point where he can appraise the world around him with a clear eye, and does not permit momentary impulses to divert him from his goal. Still, one thing has to be borne in mind: too much coolness and too dispassionate a temperament come very close to indifference, and this is a deadly sin when artistic expression is involved.

A new Israeli film, *Lena*, may have suffered from exactly this danger. Directed by Eitan Green, a film critic who studied cinema at Tel Aviv University, the movie is so remote from its characters that it verges on non-involvement, and is so careful not to invade their privacy that one suspects that the director simply didn't care sufficiently to go deeper into his subject.

The theme, on the surface, is very timely indeed. The story of a Russian immigrant whose husband is still in jail in the Soviet Union, and who has dedicated her first three years in Israel to public struggles for his release, this could be construed as the epos of adaptation to a new country and a new style of life.

Dangerous distance

CINEMA/Dan Fainaru

There is something of it in the film. Lena is tired of doing nothing but talking to the media, leading demonstrations, meeting politicians, being a public figure who always repeats the same message. She wants to go back to a normal life, return to her occupation (she is a top basketball trainer), recover her privacy and stop being at the beck and call of anyone who needs a flag to follow.

But all this is presented on a very personal basis, and there is no attempt to turn it into an allegory of Russian emigration as a whole. What is more, at the core of the plot, much more important than the pangs of fitting into a new identity, there is a love story. Lena falls for her Hebrew teacher, who is also working with her on a pamphlet demanding her husband's release.

Indeed, this is more than just a love story. It is practically a classic triangle, the third party involved being another Russian immigrant.

Boris, an ardent admirer of Lena's husband, who, for reasons of his own, does his best, and his wildest, to put a stop to her romance.

ALL THIS is quite legitimate, and Green is within his rights in preferring to focus on one small corner of the fresco instead of dealing with the whole. What is more difficult to accept is his way of presenting it. As a film critic, Green has always disliked the too obvious, the fashionable, and great effusions of sentiment. He has clearly favoured directors who imply rather than declare and who have a highly developed ethical sense, minimalists who show only the indispensable and refuse all ornaments. As a director, Green tries to pursue the same path. He seems to be very much concerned about what the camera does, insisting on its being as unobtrusive as possible, and keeping its distance from the characters. He shuns overt

dramatic effects, tones down spectacular photography, draws back from anything too explicit.

This is a very commendable technique, but it requires supreme control of all the other ingredients, if the audience is to get a full picture of the filmmaker's intentions. And this kind of control is probably too much to ask in a first feature by a 30-year-old director. Green is so reluctant to pry into the emotions of his characters that he leaves us with superficial, skin-deep portraits. Neither their words nor their actions are strong enough to move us, or deep enough to trigger our intellectual curiosity.

One remarkable exception is Fira Kanter in the main role, an actress who obviously possesses considerable reservoirs of emotion, barely tapped here. She is the only well-rounded personality, even if her affection for Dov Glickman (badly miscast as her Israeli lover) hardly makes sense. But then, of course, one can always argue that love and logic never walked hand in hand.

Some of the cameo parts, particularly that of Itzhak Keshet (Boris), show that the drama is here and can be developed, and that there is sufficient acting ability to

cope with it. But Green's denial of any outbursts, as if afraid of ashamed to expose his characters or maybe himself, fails to communicate the emotions on the screen to the audience. And after all, what is cinema if not a means of communication between artist and public?

IF THERE IS an antipode to Eitan Green's style, it is certainly *Le Grand Pardon*, a new French production released here with a great deal of ballyhoo in the presence of the director, some of the stars, the producer and the scriptwriter. This is the extrovert movie *par excellence*, all big gestures, loud declarations, exaggerated emotions and extraordinary activities. As such, it is the epitome of popular cinema, not very intellectual maybe, but certainly a crowd-pleaser (it has already been a hit in France) that will stay with us for many weeks if the reaction of the public on opening night was any indication.

But first of all, please don't be impressed by the publicity accompanying this film. This, most certainly, is not the stuff for film festivals, and the big ads proclaiming that it has won this year's *Palme*

d'Or, Cannes' supreme award, are just so much balderdash. It is very difficult for a film to win a prize in a festival without participating in it and, whether the distributors like it or not, *Le Grand Pardon* wasn't and couldn't have been, in any official selection at Cannes, having been released too early for that, apart from any other consideration. But with the festival suggesting itself as good publicity, and with the firm belief that the Israeli public can be sold any kind of poppycock, the distributors awarded their special Cannes prize to the film themselves. It will be interesting to see the reaction of those who handle the real Cannes winners *Missing* and *Yol*, soon to be released here.

As a matter of fact, the film doesn't even need this kind of false publicity in this country, since it has success stamped all over it. A Jewish version of *The Godfather*, it puts on the screen a story that has been often encountered in the newspapers, that of a Jewish mafia struggling against Spanish, Arab and French counterparts for the control of illicit business in France.

The similarity to Coppola's opus is especially apparent, in the first sequence, a *brill* (Coppola had a wedding), in which all factions put aside their difference to rejoice in

the bosom of the one great, happy, invincible family, led by their supreme chieftain Raymond Bettoun (Roger Hanin). The hugs, the kisses, the displays of affection, the vulgar magnanimity, even the trick of amusing a child by sticking a biscuit (instead of an orange peel) in its mouth, are repeated here. This is the apotheosis of an Algerian family that came back to France in 1962, and obtained its wealth by the strength of its arms, and by the solid front of a family sticking together through hell and high water, as Raymond explains quite early on.

BUT THE PRICE of success being envy, and the danger being overconfidence, the Bettouns are ready for a fall, because one member of the clan is too greedy not to make some deals on his own, and puts hooks on the streets. Another member is too lascivious not to covet his cousin, which is unacceptable in a traditional, religious, self-respecting family like the Bettouns (trading in stolen property, pimping or gambling have nothing to do with domestic morals), while a third is too impulsive to reflect when reflection is essential.

All this leads to needless killing, gang wars and tragedy, the real villains being the Frenchmen, who set

the Jews and the Arabs at each others' throats, and lend a hand with some judicious murders of their own to keep the fires burning.

Meanwhile, the patient French policeman, a racist who hates the Bettouns not just because they're underworld, but because they're foreigners who pollute *la belle France*, waits in the shadows, putting together a case that will finally deal a fatal blow to the Jewish family. But not to worry: since the director, the leading actor and the spirit are all Jewish, victory is still on our side in spite of heavy losses. And the final shot, of a fair-haired little boy smiling as his grandfather is led away, may indicate that the intended message is: one generation has to dirty its hands to make a better world for the following ones.

This isn't, of course, the only message. The film can equally be interpreted as an allegory in which the devious, decadent French (their leader is a homosexual) are really to blame for the Jewish-Arab conflict, at least in the Paris underworld. But this isn't really a message film, and shouldn't be taken as such. Otherwise, it would be a wholly objectionable piece of celluloid, glorifying criminals, condoning every possible kind of evil, including murder, as long as it is

perpetrated by the right side, praising tyranny and depicting the law as totally impotent.

ANY SERIOUS-MINDED person, taking literally what is shown to him on the screen, will certainly reach this conclusion. This, therefore, is not really a film for serious people. It is much more for those who go to the cinema to identify with characters who are bigger than life, to participate in their joys and sorrows, to discover their small defects and vast qualities, to admire and bask in their glow. This kind of audience will almost swoon, mostly because of the performance of Roger Hanin.

This relative of President Mitterrand, whose career hasn't been too brilliant lately (when younger, he used to play muscular heavies) lets himself go, gives himself entirely to the part, infusing it with the dignity of the wise Jewish patriarch (their leader is a homosexual), combined with the toughness of a deadly shark. He mixes vulgarity with shrewdness, confidence, authority and solicitude for his kin. In short, he sketches an ideal image of the supreme leader. He is unbeatable on the screen, and even old hands such as Jean-Louis Trintignant or Robert Hossein, considered stars of greater magnitude,

are overshadowed by him. Given the chance to run the entire gamut of emotions, he does not miss a single one; the film's success lies mainly in him.

Director Alexander Arkadi, who must have realized that he was inviting comparison with Coppola, is, despite all the violence, mellow than his American counterpart, and certainly less sophisticated in dealing with all the ramifications of an underworld saga. But, to give him his due, his main concern seems to be on a personal level, the story of some fellow North African refugees in Western Europe, who have to make a place for themselves, insofar as the society around them permits, and choose the shorter path because most of the others are closed (curiously enough, the thesis is not very different from Coppola's, in relation to the Italians in the U.S.). His ability to construct a complicated plot and to transform violence into artistic catharsis is certainly limited, but he has a deep sense of belonging to his community and a real sympathy for its people.

Arkadi may introduce an Ashkenazi tune into a Sephardi celebration; but after all, his father was Hungarian, his mother North African, and he owes loyalty to both sides.

This Week in Israel The Leading Tourist Guide This Week in Israel The Leading

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Mon. at 7 pm: I Often Remember Hawaii, Edl Miksch
9.30 pm: A Very Moral Night, Karoly Makk
Tues. at 4 pm: FOR CHILDREN
Talker of Hans Christian Andersen
7 pm: Prova d'Orchestra, Fellini
9.30 pm: Les Amants, Louis Malle
Wed. at 7 pm: Pretty Baby
9 pm: The Wandering Jew: The Life of Theodor Herzl, Otto Krefler. Introduction by Mr. Amos Elon
Thurs. at 7 pm: Le Coup de Parapluie
9.30 pm: The Second Awakening of Christa Klages, Margarethe von Trotta
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AN EGYPTIAN expert in belly-dancing, Mrs. D. Ibrahim Muhammed, will give classes at the Rubin Academy Dance Department in Jerusalem from July 5 to 22.

"I know that two-and-a-half weeks are not enough for the study of something that takes a lifetime to perfect, but our students will get an idea of the new-very old techniques, and teachers will benefit too," said Prof. Hassia Levi-Agron, head of the Dance Department. "This is for us a new skill and will show dancers a new way of movement, not only of hip but of shoulder and head, a new flexibility. Besides, there is nothing like art to bring hearts together."

Mrs. Muhammed's visit will be a highlight of the academy's programme of summer courses, which includes a record-breaking number of visitors and classes in dance.

DR. MARTHA HILL, head of the Juilliard School Dance Department in New York, celebrates her jubilee in dance this year. She has always given sympathetic understanding and help to the Rubin Academy in Jerusalem; so the Dance Department, in cooperation with the American Cultural Centres, has invited her to come and, so to speak, have a celebration here. She will give workshops and lectures on

Guest list

DANCE/Dora Sowden

American dance, illustrated with films.

For modern dance (the Graham method) there will be William Louthier, who teaches at the London School of Contemporary Dance and the Ballet Rambert, and is well known here. He was for a time artistic director of the Batseva Dance Company and appeared as a dancer — memorably partnering Rina Schenfeld, who was *thief* in the company — in John Butler's *After Eden*.

Also in the modern dance section, New Yorker Dafna Soltes will teach the Merce Cunningham style — in her own way. Her previous classes here were such a success that students asked for her again.

Another special visitor will be Claire Speller, who comes from the Teachers' Organization of Volunteers for Israel (TOVS). In New York she supervises students

majoring in dance education.

The famous Anna Sokolow of New York, who comes frequently to teach at the Rubin Academy, is already here.

The internationally known Walter Hicks (jazz) will come for the third time.

No less important will be the dance therapy course to be given by Anne Wilson Wangh, as well known here as in New York. This will initiate a permanent dance therapy course at the Rubin Academy.

"One of our graduates has just taken her master's degree in dance therapy in the United States," Prof. Levi-Agron told me, "and this and the presence of Anne Wilson will make a full course possible." Anne Wilson, who is also international chairman of the Dance Library for Israel, is busy establishing a "second home" in Jerusalem with her husband, Dr. Martin Wangh.

The academy has its own "star"

for classical dance: Alexander Livschitz, formerly of the Kirov Ballet in Leningrad. Klara Volinni will give character dance classes.

OTHER CENTRES are also offering summer courses — most notably the Bat-Dor studios in Tel Aviv. It is a pity that these courses will run concurrently (July 8 to 30) with those in Jerusalem. Surely there are dancers who would like to take advantage of the exceptional opportunities in both places? I have also heard that the Tel Aviv municipal dance centre is offering courses at the same time.

Two celebrities who will be here for the Bat-Dor summer courses are Alexander Mintz (a soloist in the Kirov Ballet in the '60s and in the American Ballet Theatre in the '70s) and Robert Kovich (a leading dancer of the Merce Cunningham Company). Rosaline Subell will be one of the Israeli teachers.

AS A SHOWPIECE for a trade fair, Brazil Tropical must have been a hit in Tel Aviv. At Jerusalem's Binyanei Ha'uma on June 1, however, it was an ear-splitting mixture of cabaret and carnival — sassy, with a hot syncopated beat and a hot dance pulse. At times, it suggested a monstrosity.

Most of the women were long-legged and lithe. Their speciality was foot- and knee-twisting so that their buttocks were bounced around with such velocity that the fringes of their scanty costumes jolted and jumped. The men were agile and strong, kicking out with swift swings into somersaults and wheeling motions.

A lot of the interest was in the costumes — especially the opulent white crinolines and the glitter and feathers of a spectacular parade reminiscent of old-time pantomime finales.

A Brazilian folklore group will be here for the Israel Festival in September.

THE BAT-DOR company, back from Europe, was so successful in Switzerland and in Italy that it has been invited to return to Zurich and Milan. At the International Festival in Milan, which included the Antonio Gades and Joseph Rossillo companies, Bat-Dor gave five performances. Critic Paola Calvetti wrote of Bat-Dor's "sensitivity and drama"; critic Mariellina Confalonieri of its "precision and style." Maria Terranova Ponticelli, referring to the "excellence of the soloists," called Jeannette Ordman a first-class dancer.

Unfamiliar journey

YEARS AFTER Robert Browning wrote *Sordello*, he admitted, "When I wrote that poem, only God and I understood it. Now only God does."

Throughout the latter half of this week, I have had the bewildered feeling that only the prime minister, the minister of defence, the chief-of-staff and God had the slightest idea of what were the ultimate objectives of the Peace for Galilee Operation, and that at least one of these four was by no means certain.

When the operation began, many of us felt that we had been on that particular emotional journey all too often before. There was the dominant feeling of dread about what would happen to the men going into action; the sorrow for non-combatants killed and wounded by the way; the anxiety about whether the campaign would succeed; the pride in the feats of arms of the IDF; the doubts as to whether the post-campaign political gains would match the military attainments. So we knew exactly where we were as we listened frantically to the radio, read the papers, watched television.

This *déjà vu* feeling was intensified by the attitude of the army spokesman. He was obviously holding his cards close to his chest, allowing nobody the slightest peek. Getting information from him was as easy as prying open the giant clam. We did not disapprove of his being a non-speaking spokesman: in previous wars, his predecessors too had imitated the three wise monkeys. His silence also was according to the form book.

So were the entertainments provided by day as well as night on television: veteran singers and modern young stars contributing their talents free to amuse people in the shelters. And TV going on all day long. It seemed to be a repeat of so many other wars, maxi and mini.

Then, as the days passed, and our forces went on and on, a new feeling engulfed most Israelis — perplexity. Where on earth was the IDF going? Where would we stop our headlong rush? Beirut, Damascus, Baghdad, Teheran, Port Stanley?

It became manifest that the speech of Prime Minister Menachem Begin in the Knesset was a masterly exercise in obfuscation. It brought to mind Moshe Dayan's remarks, when he was made minister of defence in 1967: he announced that the time for a shooting war was over, and that we would have to rely on diplomacy, a few hours before our air force destroyed the Egyptian planes on the ground.

Dayan's speech enabled us to gain tactical surprise in a set-piece situation in which surprise seemed utterly impossible: the same effect was achieved by the premier's reiterated assertion that our aim was to create a *cordon sanitaire* 40 kilometres wide, without getting into a clash with the Syrians. I am sure the Syrians, the PLO and the world assumed that this meant that we would come to an abrupt halt when we had covered 40 kilometres, and that they planned accordingly — they were soon reduced to yelling "Offside!" as the IDF continued on its headlong way.

FOR the first few days, it all seemed rather repetitive. Even the shots of battle, doubtless obtained

TELEREVIEW
Philip Gillon

by Israel Television teams at great personal risk and under conditions of the utmost difficulty, looked very like shots we had seen before in previous combats.

So were the interviews with weary, bearded soldiers, who had been fighting for hour upon hour. These were different young men, perhaps the sons of those who fought in '56 and '67 and '73 and the war of attrition, but they certainly looked the same.

The one real difference between the television coverage this time and all the other times was the absence of Chaim Herzog to elucidate the position for us. We had grown so accustomed to that Irish accent bringing light into the darkness that we felt like children in the black depths of night.

Of course, I understand that Herzog could not possibly be with that familiar role, since he has become an Alignment politician. But unless I missed something — and I think I saw every telecast and heard every radio broadcast — no replacement has been found for him. We had no attempt at an expert elucidation of the situation between a short interview with Haim Bar-Lev at the beginning of the week and the appearance of Aluf (res.) Yeshayahu Gavish on Wednesday night.

This lack of guidance left us with the sort of grievance sheep must feel when the shepherd takes time off for a pint or two at the local. Of course, shepherds can err: poor Herzog, misled by the army spokesman's disingenuousness in the early days of the Yom Kippur War, went very far astray at that time, taking his flock with him. But at least he was there.

To some extent Ehud Ya'ari provided some interpretations, but he was relying so heavily on reports from dubious Arab sources that he had to hedge every word he uttered with admonitions that we should not pay too much attention to what he was saying, because his sources were so suspect. Although he did a really brilliant job in the circumstances, his warnings inevitably undermined the authority of his analyses.

The most wonderful news service of the week was provided by Michael Gurdus, who filled the gap left wide open by the army spokesman by providing reports from all the Arab stations. Even though these reports were by no means authentic, they did give us an idea of how hard the IDF was hitting the PLO and the Syrians, how dumbfounded the Arabs were, and how magnificent our army, air force and navy are.

AT THE best of times, for obvious technical reasons, television coverage of warfare lags behind radio coverage. Between the time of filming an event and its being shown on our screens, a gap of hours is inevitable. For instance, even a non-war event, Arik Sharon's press conference in Kiryat Shmona, was not shown as a film on the nine o'clock news; we heard his voice supported by still photographs, even though several hours had elapsed.

So we can hardly expect films of battles to reach us with any kind of immediacy. This does not matter. Since sight is the strongest of our senses for making us aware of our environment, television can show us what we have heard on radio or read in the press, without being boring and lacking in impact: it is very important to see as well as to hear.

But, in the present campaign, because of the army spokesman's attitude, most of the shots we saw were rather stale and out of date. Benny Liss, Micha Limor, Amos Arbel and Haim Gil rendered yeoman service; the cameramen took some excellent shots; yet the time gap was too great for us to appreciate the enormous effort that must have gone into providing the coverage. The news, with those very good maps and pointers, was always behind the reality of the campaign. The shots at Beaufort Castle should be worth thousands of votes to the Likud in an election.

ISRAEL Television, Educational Television and Galei Zahal got together to provide virtually all-day TV, intended primarily for children in the North condemned to stay hour after hour in the shelters. The overall objective was obviously to emphasize light entertainment.

Sunday night got off to a good start, with a repeat of Sarah Sharon's programme about Jerusalem, this time in colour. Then came disaster. Since it was the anniversary of the Six Day War, a documentary, *Six Days*, was scheduled to be shown. Nobody thought of changing the programme.

It is hard to imagine a show that could have been more insensitive or tactless for the night of the start of a new campaign. Most of the shots were of the horrors of war; much of the discussion was about the morality of wars and whether they are worth fighting.

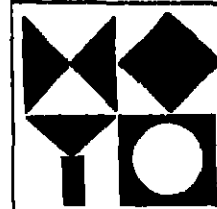
Then things improved. The children's programmes by day were excellent — among those I saw was one about a boy and an old woman whom he protects from being robbed; a film about a jockey's son, based on an Ernest Hemingway story, which must have been incomprehensible to most Israeli youngsters, who do not know horse-racing; *The Enchanted Garden*, delicious stuff; *The Flaxton Boys*, very exciting; *The Portable Phonograph*, a great, high-level film; *The Fisherman and the Goldfish*, a remarkable Israeli production; Harold Lloyd.

After that initial folly of showing us the Six Day War, adults were also well-treated. *The Duchess of Duke Street*, which many of us have seen on Jordan, is a worthy successor to *Upstairs, Downstairs*: the early episodes, in particular, have a zeal that makes this a really first-rate serial. I hope that my colleague, Haim Shapiro, captured the Duchess' menu for the dinner for the distinguished guest: it was flashed too fast for my pen, and I would like to see it printed in full.

Then we saw the beginning of *The Virginian*, an old friend. Is he going to come back as a serial, or was this a one-time prelude? All in all, we cannot fault our entertainment, although, of course, it never made us forget for a moment our over-riding concern about what was happening to the men in action.

This Week in Israel

The Leading Tourist Guide



this week
at
the israel museum
jerusalem

EXHIBITIONS

Permanent Collections of Judaea, Art and Archaeology
Trends in Art After 1945 — representing trends in art such as non-geometric abstraction and pop art
Reality and Illusion — children's exhibition dealing with visual illusion in culture and art
The Oil Lamps Section — a new enlarged display of oil lamps comprising new items from the Louis and Carmen Warsaw Collection
Art for Humour's Sake — works from the Museum's collection intended to show different expressions of humour in contemporary art
Old Gods and Young Heroes — the Pearlman Collection of Maya ceramics
Statements in Colour — contemporary photography
Jewish Treasures from Paris — from the Collections of Cluny Museum and the Conslatoire
Metaphors and Allegories — Superstudio, Firenze
Chaim Kleeve — New Paintings, Opening June 15
On the Surface — different approaches to applying paint on canvas in 20th century art
Toys and Games of the Ancient World. At the Rockefeller Museum
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EVENTS

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Sun, June 13; Mon., June 14; Wed., June 16; Thurs., June 17 at 15.30
"THE SHAGGY D.A." (Disney Production)

LECTURE (in English)
Sunday, June 13 at 20.30
STREETNAMES: PERSONALITIES IN THE 19th & 20th CENTURIES
Dr. Jeff Harper, Haifa University

FILM
Tuesday, June 16 at 18.00 & 20.30
"HEAVEN CAN WAIT" (USA 1978)
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THEATRE (in English)
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Rockefeller Museum: every Friday at 11.00

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VISITING HOURS:
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SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10-17; Tues. 10-22;
Fri. & Sat. 10-14; Mon., June 7, closing at 16.30
BILLY ROSE SCULPTURE GARDEN: Sun. - Thurs. 10 - sunset;
Fri., Sat. & holidays 10-14
ROCKEFELLER MUSEUM: Sun. - Thurs. 10-17; Fri. & Sat. 10-14
ARCHAEOLOGY GALLERIES: Sun. - Thurs. 10-17; Fri. & Sat. 16-20
LIBRARY: Sun., Mon., Wed., Thurs. 10-17; Tues. 16-20
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11-13; Tues. 16-20
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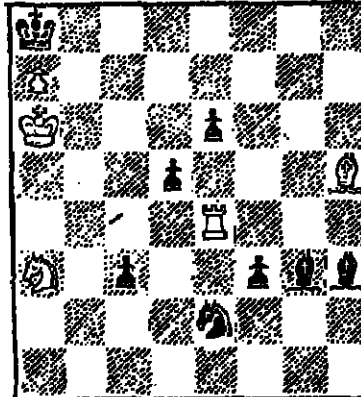
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L. GUTMAN, USSR
Verni Leningrad, 1980



White mates in four (5-8)
SOLUTIONS. Problem No. 3072 (Hoch). 1.Rb1! a.Rc4? Kd2 2.Rc7 Rh5 3.Rh7 Bc4; Or 2.Rc5 Bd4 3.Kh7 Bc5, and wins. 1...Kc2 (1...Kb1 2.bc7, as in the text; 1...Kd2 2.Rb2 followed by Rg2, and Black loses at least one more pawn with a draw). 2.Rb2! Kc2 3.b7 Ka3 4.Ra8 Kb4 5.Rb8 Nb7! (5...Rb5 6.Rb5 and cQ; 5...Ka4 6.Ra8 Kb5 7.Rb8 Ka6

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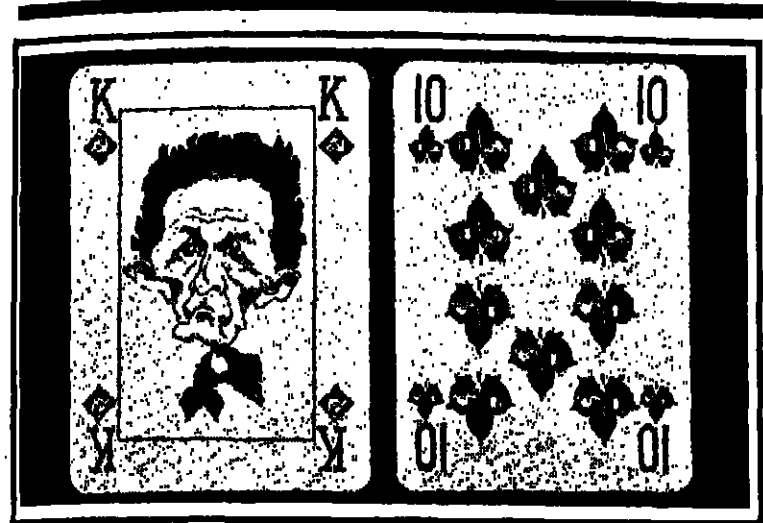
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♣ A K 9 4 3

East
♠ 2
♥ A Q J 10 9
♦ 10
♣ 8 6 2

South
♠ A K Q 8 5 4 3
♥ K
♦ —
♣ Q J 10 7 5

The bidding:
West 1♠ North 2♦ East 3♦ South 4♦ All Pass

IF EVER there was a distributional freak, this was it. West's massive pre-empt certainly made scientific bidding impossible.

After the short and violent auction, West found himself on lead. A top diamond seemed natural, even safe. It also seemed probable that it would not beat the contract. Better to try to get a club ruff with the singleton spade. But that would require an immediate entry into partner's hand. The best chance seemed to be a heart lead.

So West led the heart trey to East's ace. Now it was East's turn to think. His partner had "found" him with the heart lead. But since South's king had dropped under the ace, declarer had only a singleton.

His partner had three hearts. He had eight or nine diamonds — probably nine, since South wouldn't be bidding a slam with quick losers in both red suits. That left one unknown card in partner's hand, a black one. If that card was a club, it would not matter much; he'd then be void in spades, and unable to ruff.

What if he held one spade and one club? It was certainly the chance, in fact, it was the way that the contract might be made. So East led a club, which partner ruffed, setting the slam.

East's cursory look at the cards showed that North-South were in a strong slam. Six clubs was ice-cold. West's pre-empt made it difficult for either North or South to show their five-card club suits. And it seemed reasonable for South to bid the unlucky slam.

Deal 2
Vul: E-W

North
♠ J 9 7 4
♥ 9 5 3 2
♦ A 10 9 8 7 3

East
♠ 8 7 6 5 2
♥ Q J 10 8 6 5
♦ A Q 7

South
♠ J 10
♥ A K 3
♦ K J 8 6
♣ K 6 5 4

The bidding:
West 1♠ North 2♦ East 3♦ South 4♦ All Pass

IT IS difficult to attribute North-South's success on this deal to anything but luck. Take North's take-out double, on all of five high-card points. Add to it East's decision not to take the easy way and bid four spades, electing instead to make a fancy splinter bid of four clubs, showing spade support, a club void or singleton, and an outside ace. Neither of those bids can be called scientific, or even good.

Now it was South's turn; his 15 high-card-points possibly made his the best hand at the table. Had the auction proceeded differently, he might have let North-South play four spades, perhaps even doubled. But his partner's double impelled him to bid; and his best call was four diamonds, a four-card suit. Now West called four spades, and North — apparently believing it was his lucky day — went to five diamonds, doubled emphatically by East.

East-West had messed up the bidding. Now they proceeded to defend much worse than they had bid. West's opening lead was a club, in the hope that partner could ruff. He could, but for no gain; since he was trumping his partner's natural club trick — natural, at least, until he had led the suit.

Now East returned a heart, hoping that partner had a control in that suit. But South won the ace, ruffed a spade with the diamond deuce, and led a small diamond from dummy. East was worried about another spade ruff in dummy, so he rose with his ace. Now a heart would allow West to ruff, and a club return would put North-South down two. But East wanted to be brilliant; and

he played the diamond queen to "smother" dummy's small diamond.

That made it all easy for South. He won the diamond king, collected West's last trump with the diamond jack, and cashed all his clubs, discarding his heart and spade losers to make his contract.

Wasn't South lucky? And wouldn't he like to play against those opponents all the time? (Actually, much of the congratulations for good fortune must go to North; his atrocious take-out double didn't deserve to gain the magnificent result it did.)

Deal 3
Vul: none

North (D)
♠ A 10 8 3
♥ Q J 5
♦ A Q 4
♣ 10 5 2

West
♠ 9 7 6 4 2
♥ 9 4 3
♦ 8 6
♣ Q J 9

East
♠ K Q J
♥ 10 8 7 6
♦ 5 3
♣ K 7 6 3

South
♠ 5
♥ A K 2
♦ K J 10 9 7 2
♣ A 8 4

The bidding:
North 1NT South 2♦ North 3♦ South 4♦ All Pass

FREQUENTLY, when a declarer is threatened by one particular card, he mentally "places" it in a defensive hand where it will not harm him. But to "place" all three cards in a tripleton is surely asking for too much.

In this deal the declarer needed the king-queen-jack of spades to be a tripleton with either East or West. He was, indeed, lucky to find that layout.

Declarer counted two losing club tricks after pulling the outstanding trumps. If only he had four hearts in either of the two hands, he'd have had no problem.

But that wasn't the case, and he had to dispose of one of the two losing clubs.

The only possibility was to establish the spade ten as a winner. So he went after spades, playing the ace, ruffing a spade, and entering dummy with the heart jack to pull another spade. He then had a high diamond to provide safe entry to the established spade.

The distribution was very much against the odds; again luck had its day.

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FOR MANY YEARS, the Goulash Inn in Ein Kerem was the "in" place to go in Jerusalem.

The rustic, out-of-the-way, Hungarian restaurant was a favorite haunt of such personalities as Golda Meir. Then, it seemed to fall on hard times. The proprietor died and his widow and son took over. Though it had never been cheap, patrons began to complain about high prices and indifferent service.

Recently, I was told that the place had taken a turn for the better. That, together with the prospect of eating outdoors on a balmy summer day, led me to try it once again.

Unfortunately, our idea of eating outdoors was quickly thwarted. We were warned that pleasant as it seemed at the wrought-iron tables under the awning, the area would be infested with flies as soon as the food appeared. Inside was cool and dark and pleasant, but it was inside.

The menu is as assertively Hungarian as ever (though the English menu is letter-perfect), something that I, for one, regard as a virtue. The decor, with its woven tablecloths, and collection of knickknacks, could be described as *mitteleuropaisch* eclectic. The staff was friendly but, considering the prices, somewhat informal. The cook/waiter wore blue jeans.

Obligatory goulash

MATTERS OF TASTE / Haim Shapiro



HAVING BEEN informed that the blintz filled with veal brains I had selected was the only item unavailable that day, I started with one filled with smoked meat. The thin pancake was folded in half with a filling of chopped smoked meat and onion, and topped with sour cream. (The restaurant is blatantly not kosher.) I found the blintz pleasant and, surprisingly, not as filling as I feared it would be.

My companion ordered the guvecz (pronounced gevech), a mélange of vegetables in a tomato sauce and cooked with sliced sausage. In fact, though I have had this before, I have never had it with sausage and the addition was a good one. My companion remarked that although the vegetables seemed disappointingly bland at first, they seemed to improve in taste as he ate more. This, I suspect, is a function

of the paprika which is used so extensively in Hungarian food.

For my main course, I tried something called Transylvanian Grill. For some of us, the word Transylvania can never represent a real geographical area, but must remain forever the land of the werewolf. Despite this, the grill was not reeking of garlic, that tried and true antidote against monsters.

Instead, the rather generous platter — it included a chop, a piece of liver, a sausage, some chicken breast and a slice of smoked meat, had been steamed briefly in white wine, which did not make the meat tougher, but did infuse an interesting flavor.

My companion fulfilled the duty of trying the goulash, which must be the testing-point for any Hungarian restaurant. The meat, well cooked, was served in a large bowl sprinkled with the traditional little home-made dumplings. This, too, seemed a bit bland at first but seemed to improve with eating. The meat was tasty and well-cooked, neither tough nor so well done as to have disintegrated into shreds.

With the meat we both had a cucumber salad, a sweet-and-sour mixture of cucumbers, onions and sour cream, that provided a refreshing counterpoint to the main course.

FOR DESSERT I could not resist trying the Elizabeth, a creation that seemed to consist of a sort of cheese cake, with chocolate frosting and mounds and mounds of whipped cream. My companion had a nameless dessert, not listed on the menu, which included a sort of chocolate roll with a creamy filling, even greater mounds of whipped cream and pieces of pineapple topping it off.

The Turkish coffee was good, if not outstanding.

The bill, including a couple of bottles of local beer and a soft drink, came to IS990, an amount which I not only considered rather excessive, but which, we were reminded pointedly, did not include service. The food was good, I thought, but not so outstanding as to justify prices that even in, say, New York, would be considered steep.

PERHAPS the prices are a result of the fact that there are relatively few customers (we were the only ones at lunchtime that day); but of course, with more popular prices, more people might patronize the restaurant. In any case, if our lunch is any indication, the Goulash Inn is now at least a place you could suggest to your cousin Sidney from Sheboygan when he arrives for a visit and wants to take you out. □



Members of the cast of 'The Fantasticks,' opened at Jerusalem's Tzavva last week.

Gifted Greek

BETWEEN ACTS / Joan Borsten

WHEN GREEKS take stock of what their nation of nine million has contributed to international cinema, they conclude that the existence of actresses Melina Mercouri and Irene Pappas, cinematographer Nestor Almendros, director Michael Cacoyannis, and such films as *Never on Sunday*, *Electra* and *Iphigenia* is nothing short of miraculous.

"There is no way that a movie, made according to international standards, can recoup its cost by playing only in Greece," explained the production manager of *Theodoros Angelopoulos' Alexander the Great*. The production manager, by the way, is also Angelopoulos' wife, which gives you an idea of just how tight things are financially on Greek film sets.

She was here last week with her husband to meet the local press prior to the forthcoming premiere of the epic at Tel Aviv's Gordon Cinema. Given this state of affairs, it is especially miraculous that a director like Angelopoulos manages to make movies in Greece at all. Each of his films is long (three-and-a-half or four hours), slow moving (the camera often lingers on one, unchanging shot for as much as 10 minutes), obscure (treating political themes in complex allegorical terms) and expensive. None offers any comfort to the seeker of easy answers — which makes distributors wary. As a result, Angelopoulos is considered one of Greece's most outstanding directors, but is little known outside a small circle of European art-film buffs.

"People always ask me why I make such difficult films," he told the press. "All I can say is that I don't know how to make them any other way. This is my language, and if it manages to communicate to some people, all the better. If not, I feel it's a shame, but that's all. The only thing I worry about is being able to keep on working."

LIKE HIS other films, *Alexander the Great* is a complex tale that intertwines politics, history and myth. The anonymous hero, played by actor Omero Antonutti, best known as the father in the Tzavva film *Padrone*, is a turn-of-the-century Greek Robin Hood who leads a party of English soldiers in order to obtain the British-held land to local farmers. He takes his hostages to a

village that has become a socialist commune. At first revered as a hero, he turns into a despot when his violent tactics are challenged by village leaders, fearful that his actions will destroy their new society.

The film was co-produced by Italy's RAI television, the West German RDF network and Angelopoulos' brother. It won the Golden Lion award at Venice and the festival's international critics' prize, as well as praise at the London Film Festival. Nonetheless, the director's bank account remains in a precarious state.

The slight, balding, soft-spoken Greek, who wears tinted glasses and constantly plays with his silver worry-beads, was hopeful that his situation — and that of most of his counterparts — would change now that PASOK, the Pan-Hellenic Socialist Party, has come to power.

"I'm not looking for paternalistic help," explained Angelopoulos, "but something along the lines of what the Germans, Italians and French have. The situation has already improved in that the current government has a different point of view from the last, and of course Melina Mercouri, who is now minister of culture, comes from a cinematic background and understands the problems of the profession. But actual changes are still theoretical."

Angelopoulos explained that Greek cinema was traditionally one of small comedies and melodramas produced by filmmaking organizations without the help of the state. When directors like Cacoyannis began making more exportable features, they always had to look to Europe and the U.S. for financing, while their contemporaries in Germany, Italy and France were helped by liberal government policies designed to encourage quality cinema.

"As a result, it was difficult for young Greek directors to create a cinematographic movement. That they did is, as we have said, miraculous."

The first Greek feature film ever to be made with the help of a state institution — national television — will be Angelopoulos' next venture. If the experiment works, and the government liberalizes its policy toward cinema, he expects a positive explosion in both the quality and quantity of Greek films produced.

"It depends," he insists, "not on Melina, who is in a difficult position, but on the Finance Ministry. Nonetheless, it is good for us that Melina is in office. For the first time ever, thanks to her, the official in charge of cinema has the confidence of all Greek directors. He is, in fact, one of us, Manos Zacharias."

A NEW ISRAELI feature film, *Sigma* began production last week. Produced by Castel-Wachsman Films and partly financed with a grant from the Fund for Encouraging Quality Cinema, it is being directed by Uri Barabash, a London Film School graduate who won a "Kinor David" for his TV movie, *Signed Up for Life*. The film tells the story of a mental patient who, after his release from hospital, tries to return to his former life. Scripted by Eran Price, *Sigma* stars Amnon Zadok, Ofra Weingarten, Dalik Vullintz and Ezra Cafri.

JAZZ AND BLUES Singer Ray Charles arrives here July 11 for three days of performances. He will appear at Sultan's Pool in Jerusalem on the 12th and at the Mann Auditorium in Tel Aviv on the 13th and 14th.

THE JERUSALEM ENGLISH Theatre's production of *The Fantasticks* moves to the Little Theatre at the Jerusalem Hilton on June 14. The newly-formed theatre group is a non-profit educational association. It was founded by David Kuritsky, who directs the musical, which has run in New York for the past 22 years. The cast includes Anna Riesel, Neil Friedman, Rob Wininger, Freda Leavay and Martin Ring. Amnon Beham, a third-year student at the Rubin Academy in Jerusalem, is the musical director.

AN UPDATED LIST of musical groups that will perform at the Tel Aviv Fairground's "Championship Festivals" before World Cup football games are televised from Spain on a 108-metre high screen include: Boomtown Rats (June 15, 16), Altered Images (17, 19), Classix Nouveaux (20, 21), Aswad (22, 23), Strangers (24, 26), You Too (27, 28), Bad Manners (29, 30), The Beat (July 1, 3), The Slade (6, 7), Madness (10, 11).

Between-game activities have expanded to include the first national beer-drinking and darts championships.

LOS MONTEROS, a flamenco group from Madrid, is currently performing in Netanya as part of the Blue Bay Hotel's "Entertainment 82" series. The eight-strong troupe is headed by well-known soloist Miguel Lopez. The performance includes folk dances from different regions of Spain as well as flamenco.

MULTI-TALENTED Haim Hefer has a new show in production for Tel Aviv's Beit Leislin. *Don't Defer Me* celebrates the centenary of rural settlement in this country. Directed by Zadok Zaifati, the musical is divided into four acts, each focusing on a different aspect of settlement: the difficulties encountered by those who came on the First Aliya, the German immigration, the North Africans who were sent to make "the desert bloom," and settlement today. The music and lyrics were written by Eldad Shimi and the cast includes Shula Chertok, Arish Moskuna, Yarden Goren, Barak Gali, Yaron Hoded and Irit Ayalon.

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2. Anti-Zionism in Eretz Israel. A lecture in the series "A Century of Zionism and Anti-Zionism". In cooperation with the Institute for Jewish Studies, Tel Aviv University. Lecturer: Dr. Yacov Shavit. In Hebrew. Bnai Zion Auditorium, Sunday, June 13, 1982, at 8:30 pm
3. Medieval Judaism in Confrontation with Christianity and Islam. A lecture in the series "Judaism and Challenges of Time". In cooperation with the Hebrew Union College, DeLeon Lectureship. Lecturer: Prof. Zeev Falk. In Hebrew. Bnai Zion Auditorium, Monday, June 14, 1982, at 8:30 pm
4. An Evening of Yiddish Songs — The Yiddish Folk Singer Mordechai Gewirtz. In cooperation with the World Council for Yiddish and Jewish Culture. Lecturer: Isaac Vasser. Moderator: Elazar Podgatschik. Songs: Nechama Lifshitz. In Yiddish. Bnai Zion Auditorium, Tuesday, June 15, 1982, at 8 pm

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Jerusalem
MUSEUMS
Israel Museum. Exhibitions: Permanent Collection of Judaica, Art and Archaeology; A Glimpse into the Past, Tarnbach Collection, objects from the ancient Near East (ill. 14.6); Reality/Illusion, children's exhibition dealing with visual illusions in culture and art; Metaphors and Allegories, Super-studio Firenze; Art for Honour's Sake, humour in contemporary art; Old Gods and Young Heroes, collection of Maya ceramics; Toys and Games of the Ancient World (Rockefeller); Special Exhibit: Colour (Paley Centre, next to Rockefeller); Special Exhibit: Adornment of a Jewish Bride (tradition of Herat, Afghanistan); Special Exhibit: Gifts to Elisha Dobkin Ancient Glass Pavilion; Special Exhibit: Throne Legs Cast in Bronze, from Samaria 6th-4th cent. B.C.E.; Special Exhibit: New Shekel Coins and Ancient Jewish Prototype; Statements in colour, contemporary photography; Special Exhibit in Memory of Baroness Alix de Rothschild, selection of jewelry; Special Exhibit, Islamic Armour (Rockefeller); On the Surface, contemporary approaches to paint and canvas, Jewish Treasures from Paris, collection of

THIS WEEK'S EVENTS THE TEL AVIV MUSEUM

27 SHAUL HAMELECH BLVD. TEL. 257361
 June 12-17, 1982
 JUBILEE EXHIBITIONS
 (see ad on page 9)

MUSIC ISRAEL DISCOUNT BANK

NEW FACES. Joseph Aranshim — flute; Irit Rub-Steiner-piano. Works by Mozart, Stutschewsky and Schubert.
 Philip Levy — violin, Marina Bondarenko — piano. Programme: works by Bach, Schoenberg, Brahms. Saturday, 12.6, at 8.30 p.m.

MICHAEL TAL — PIANO RECITAL. Works by Haydn, Beethoven, Ravel, Ben-Yohanan, Schumann. Tuesday, 15.6, at 8.30 p.m.

A TRIBUTE TO BRACHA ZEFIRA. Works by Bracha Zefira adapted by Maayan, Yacobi, Lerner, Avni, Ben-Haim, and Yehaiael Brown. With singers Hadassa Ben-Haim, Hana Zur, Niza Israeli, Mordechai Ben-Shachar, Ilan Eshel, flute, clarinet; Michael Nezer, flute; Hana Barzilai, piano; Zahal Quarter; Mariela Schwartzbart, harp. Wednesday, 16.6, at 8.30 p.m.

SPECIAL EVENT
OPERA EVENING "Il Campanello" by Donizetti, and excerpts from "Don Giovanni" by Mozart. Performed by the Opera Studio, Choir and Orchestra of the Academy of Music. Musical Director and Staging: Prof. Raffaele Aris. Conductor: Noam Sheriff.

SPOTS. By Irit Bluzer. Bluzer's latest performance combines the body, props, and movement. Her guiding principle being in-depth exploration of the physical sources of visual art's creative process: a touch is a spot, the course of a finger a line, the freeze of a sensation a form. Wednesday, 16.6, at 8.00 p.m.

CINEMA
THE ANNUAL AWARDS FOR SHORT FILMS IN ISRAEL. Screening of the award-winning films, and presentation of the awards. Monday, 14.6, at 8.30 p.m.

FROM MAO TO MOZART — ISAAC STERN IN CHINA. First screenings of the film depicting the maestro's musical voyage to the People's Republic of China. Awarded the 1981 Oscar for the best documentary. Daily at 4.30, 7.15, 9.30 p.m.; Sat. 7.15, 9.30 p.m.

GALLERY TALKS (in Hebrew)
 At the exhibition Masters of Modern Art. Saturday, 12.6, at 8 p.m.; Tuesday, 15.6, at 8 p.m.
 At the exhibition The Twentieth in Israel Art. Wednesday, 16.6, at 8 p.m.; Saturday, 12.6, at 10.30 a.m.
 At the exhibition City of Art. Saturday, 12.6, at 11.00 a.m.; Wednesday, 16.6, at 7 p.m.

FOR CHILDREN AND YOUTH
 Afternoon adventures for children (at 4.00 p.m.). Gallery games and workshops for kindergarten children (aged 4-8) accompanied by adults. Sunday, Tuesday, Thursday. For 3rd-8th graders: Monday. For 1st-2nd graders, Wednesdays. Jubilee adventure for children with parents. Subject: Tour the Country.

SUMMER ACTIVITY FOR CHILDREN
 Three days of creative activity. For 5th-8th graders. Saturday, 12.6; Sunday, 13.6; Monday, 14.6. 10.00 a.m.-12.30 p.m. Registration at Art Instruction Department, Sunday-Thursday, 8.30 a.m.-1.30 p.m. Limited number of vacancies.

Visiting hours:
 Sun.-Thurs. 10 a.m.-10 p.m. Fri. closed. Sat. 10 a.m.-2 p.m. 7-10 p.m. Box Office: Sun.-Thurs. 10 a.m.-10 p.m.; Fri. 10 a.m.-1 p.m.; Sat. 7-10 p.m. Art Library: Sun. Mon. Wed. 10 a.m.-4 p.m. Tue. Thurs. 10 a.m.-1 p.m.; 4-8 p.m. The Graphics Study Room: Mon. Tue. Wed. 10 a.m.-1 p.m. or by appointment: ext. 83. Circulating Exhibits (reproduction): Sun.-Thurs. 10 a.m.-1 p.m. Box Office and Information Desk: Tel. 281287.

THE HELENA RUBINSTEIN PAVILION

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Theatre Puppets
Tradition, Art, Communication
 Workshop corners for children at the exhibition, Sun.-Thurs. 5-7 p.m. Children visiting the exhibition will be able to design theatre puppets with the Art Instruction Dept. team.

Guided tours and puppetry workshops for schools. Appointments in advance for Sep.-October, Tel. 299750, Sunday-Thursday, 9 a.m.-12 noon.

Lecture (in Hebrew)
 Theatre Puppets and Rituals in Africa. Lecturer: Yoav Dagon, Herzl Museum. Thursday, 17.6, at 8 p.m.

Visiting hours:
 Sun.-Thurs. 9 a.m.-1 p.m.; 8-9 p.m. Fri. closed. Sat. 10 a.m.-2 p.m.

Cluny Museum and Consistoire. Opening Exhibition: Chaim Kefau, new paintings (from 15.6). Galerie Vison Nouvelle, Klauzet, Hayotzer, Y.S. Hamacha. Original prints by international artists. Tel. 02-819664, 280331.

Jerusalem City Museum — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun.-Thurs. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Fri. and Holiday) in French: 7.30 p.m. German: 8.15 p.m. English: 9.00 p.m. Permanent Exhibit: Ethnographic Dolls "Jenous Characters".
Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. Rab. Or Haim, Jewish Quarter Old City, Sun.-Thurs. 9 a.m.-4 p.m.
Sir Isaac and Lady Edith Wolfson Museum at Hechal Shalom. Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Special Exhibit: Sun.-Thurs. 9 a.m.-1 p.m.; Fri. 9 a.m.-12 noon. Tel. 635212.

Tel Aviv
MUSEUMS
Tel Aviv Museum. Exhibitions: Jubilee Exhibitions (1932-1982). The Twentieth in Israel Art; Masters of Modern Art; City of Art, the Berlin Secession at the Turn of the Century. Disengoff House, the early years of Tel Aviv Museum.
Visiting hours: Sat. 10-2; 7-10. Sun.-Thurs. 10-10 Fri. closed.
Helena Rubinstein Pavilion: Sun.-Thurs. 9-5; 6-8 Sat. 10-2. Fri. closed.



Veteran readers of The Jerusalem Post will welcome this delightful book by regular columnist Hadaasah Bar-Haim, *Travels with Hannah* — a Galilee Family Saga.

IS 95 incl. VAT

Available only from Lyric Bookshops in Tel Aviv (Disengoff and Kikar HaMedina), Ramat Hasharon, Petah Tikva and Nahariya, the offices of The Jerusalem Post in Jerusalem, Tel Aviv and Haifa and by mail (see allow 6-8 weeks) to anywhere in the world.

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REPORT SUSPICIOUS OBJECTS

its weight" as an economic giant among the anti-Soviet nations.

Yet — and here is the paradox again — the politicians, after duly analysing the strategic situation, pronouncing on the need for change, discerning that the beginning of change is in the air, seem to conclude that the 1 per cent of GNP ceiling is just about right.

IKKO KASUGA, veteran leader of the Social-Democratic Party, (the second-largest opposition party) declared proudly that he was one of the political figures who had led public opinion away from post-war pacifism. His party is in a way more hawkish than the governing Liberal Democratic Party. He spoke at length of the growing Soviet menace, of SS-20 missiles and "Backfire" bombers, of Japan's need "to put defence above welfare and education" — because if we are invaded there will be no welfare and no education. "Japan must boost its air power and its sea power," he said.

Was he, therefore, urging increased defence spending? Not at all. "The U.S.-Japan Defence Pact, plus the 0.97 per cent of GNP that we presently spend on defence, are together quite satisfactory for now. In the future, if the Soviets continue to grow stronger and the U.S. can't back us sufficiently, we would have to reconsider."

Motoharu Arima, a leading LDP spokesman on defence, said that Japan enjoyed an exaggerated sense of security — perhaps as a psychological reaction to Hiroshima. "We give too much credence to the Soviets' claims that their SS-20s are aimed at China, not at us." The sea too gives Japan an unwarranted sense of freedom from fear of invasion. The LDP sought to "educate public opinion." The Japanese were

too complacent regarding the Soviet threat.

Did Arima therefore counsel channelling more resources to defence? Was he perhaps in favour of Japan's undertaking to defend its sea-lanes, to protect the tankers from the Gulf that bring in virtually all of its oil?

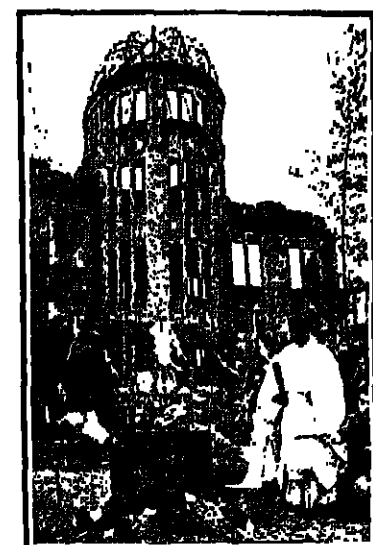
He was not. The present long-range goal, announced by the prime minister, of extending Japan's sea power up to 1,000 nautical miles from its coastline (to cover Guam, but to fall short of the strategic Malacca Straits) seemed the correct and adequate policy to him. Beyond the 1,000 miles — this was the implication — the U.S. Navy could continue doing the job.

He pointed out, with much justice, that if Japan were to embark on a bolder naval policy "it would make the ASEAN suspicious." Lee Kuan Yew, the prime minister of Singapore, recently remarked that the countries fronting the Malacca Straits could defend the Straits without the help of Japan. Japan's Pacific empire was short-lived, but it apparently left long and bitter memories.

Kasuga and Arima, who talk of the need for strengthening Japan's defences but are reluctant to draw the bread-and-butter conclusions, are broadly typical of the establishment as a whole. The press, which has a vital role in opinion-moulding, is generally even more chary of challenging the pacifist mystique than are some of the politicians. *Asahi Shinbun* (circulation 9m.) is still deeply suspicious of anything to do with defence, though the even larger circulation *Yomiuri Shinbun* (11m.) supports the gradual growth of defence efforts.

In Western eyes, politicians who recognize a national need but

nevertheless do not strive to achieve it are guilty of lack of leadership. In Japan, however, it was repeatedly explained to me, political leadership is not exercised from above; it evolves from below.



"Unlike in the West," a Japanese diplomat pointed out, "the Japanese government doesn't guide national feeling, it doesn't initiate sentiment. After the war experience, leadership is taboo in this country. Politicians feel they should accommodate and express the national feeling rather than step out ahead of it."

NOT EVERYONE accepts that that should be the case. One man who doesn't is Prof. Ikutaro Shimizu, a 75-year-old intellectual who was in the forefront of the neutralist movement in the Fifties and Sixties, opposing the defence pact with the U.S. He has since moved through 180 degrees to become one of Japan's leading hawks. Shimizu's article

"Japan, Be a State!" published in the biggest circulation monthly, *Shokun*, in July 1980, openly challenged the nuclear taboo. He urged that Japan build up a military potential, both conventional and nuclear, commensurate with its economic power in today's world. The article was fiercely attacked, and few establishment figures came to its defence.

In his book-lined Tokyo office, Shimizu spoke with contempt of politicians and intellectuals who secretly harboured feelings similar to his own "but lack the courage to express these views without immediately referring to the 'constitutional restrictions'."

He agreed that on the nuclear option he was still a voice in the wilderness. The trauma was apparently still too recent to permit rational thinking by most Japanese.

"I suspect," he wrote in his article, "that we nurse a hidden feeling that we are somehow special because Japan was the first nuclear victim. Are we not fooling ourselves into thinking that if Japan refrained from going nuclear, the rest of the world would spare us in the event of a catastrophe?... How many shelters do we have in Japan? We have been so busy trembling and praying that we have forgotten about protecting ourselves."

But he believed that his conviction that Japan must step up its conventional strength was shared by many Japanese who were too embarrassed to say so. "The mass media, controlled by the journalists' unions, try to blind the people to the real world situation."

This same stricture was uttered by another very impressive Japanese of the older generation, Admiral (Ret.) Kazuomi Uchida, former chief of staff of the Maritime Self-

Defence Agency. Silver-haired, lean and ramrod-straight, Uchida acknowledges that the armed forces are ostensibly "not popular." "But do the media really represent public opinion?" he asks. "People who live outside Tokyo are different from the intelligentsia in the capital. Altogether, the Japanese people is much healthier than its media image."

"It's the government's job to educate the people, just as Chancellor Schmidt is doing in Germany," (he was referring here to the deployment of U.S. cruise missiles). "If our government showed decisive leadership, public opinion would change — much faster than it's changing now."

It is "Japan's destiny," says the admiral, "to bottle up the Russians, to stop them getting out into the Pacific... Japan is hardly less vital to the U.S. strategically than Western Europe."

Uchida dismisses the hallowed "constitutional" distinction between defensive and offensive weapons as non-existent in military terms. He brands the government's total ban on all arms exports, even to Japan's treaty partner, the U.S. (there are 45,000 American servicemen stationed permanently in Japan) as "stupid economically and even more so politically."

He bemoans the fact that in Japan the military have less influence on policy-making than in practically any other country. "The government's interpretation of 'civilian control' is saying no to anything the army asks for."

How would Admiral Uchida, with his distinguished record of service and his clear and strong views, fare on the hutings? "I would clearly fail," he says with a sardonic smile. □

"CHAG SMICHA" AT KEREM BEYAVNEH

South of Rehovot on the way to Ashdod, in a tranquil, rural area, the central edifice of the Yeshivat Kerem Beyavneh complex rises on high, with the rest of the buildings extending on all sides. The site, permeated with the memories of ancient Yavneh and its Sages, and situated amidst the fields of the New Israel, was selected by Rabbi Meir Bar Ilan, of sainted and blessed memory. It was he who originally conceived the idea of founding the Yeshiva and who chose this particular spot for its erection. From here a symphony of student voices emanates, resounding far and wide, conveying the message of Kerem Beyavneh to the entire region.

A UNIQUE YESHIVA

It was Yeshivat Kerem Beyavneh that originally conceived and implemented the entire "Header" programme for

Yeshivot. At the time, the integration of Torah study with active service in the Israeli Army was considered a daring innovation. Indeed, until the Six Day War, Kerem Beyavneh was the only Yeshiva to adopt this practice. Today the Yeshiva *Bachur* cum soldier — holding 'the book and the sword' in his hands — has earned the unstinted admiration of great Torah authorities, of army commanders and fellow soldiers, as well as of an ever-increasing segment of modern Israeli society. In the Six Day War these students were among the liberators of Jerusalem and other Eretz Israel territories. In like manner, during the Yom Kippur War they were to be found in the battle lines in all theatres of war, from the Golan Heights to Suez.

The educational achievements of Yeshivat Kerem Beyavneh, which enters its thirtieth year,



Dr. Yosef Burg addressing the festive gathering.



One of the 'Mushmachim' receiving his 'Smicha' from Chief Rabbi Shlomo Goren.

have their source in the Torah ideals and values which inspired its original founders, and also animate those presently engaged in the education of its students. Accepting graduates of Israeli and Diaspora Yeshiva High Schools, the Yeshiva has set itself the objective of producing a generation of *Talmidei Chochanim*, who in their life and State of Israel, and from whose ranks will emerge the teachers and leaders of the generation. That the Yeshiva has attained this goal is manifest in the hundreds of its graduates who embody Torah and sanctity in their personal lives, in the scores of former students hailing from the Diaspora who have settled permanently here, and above all, in the many graduates now serving as *Rosh Yeshivot*, rabbis and educators in the various localities in Israel and the Diaspora.

The best among the graduates of the Yeshiva, who show promise of future greatness, and are animated by the powerful desire



Chief Rabbi Ovadia Yosef conferring 'Smicha'. At his side — Rosh Yeshiva Haganon Harav C.Y. Goldvicht.

to further their proficiency in advanced Torah learning even after their marriage, remain within the *Kollel Avrechim* attached to the Yeshiva, and devote a number of years to a special curriculum of study which has already won acclaim in Yeshiva circles. In addition to their participation in the regular Yeshiva learning and the special instruction imparted by the Rosh Yeshiva, Haganon R. Chaim Yaakov Goldvicht, Shlita, the *Kollel* scholars concentrate especially on the study of practical *Halacha* topics, so as to equip them for the rabbinate and for spiritual leadership. Recently a course of study has been introduced to enable those who so desire and are capable, to become *Darshanim* (judges) in the Israeli Rabbinic Courts.

A JOYFUL CELEBRATION

Last week thirty-three recent *Kollel* scholars were joined by proud family and friends in a joyful celebration held at Yeshivat Kerem Beyavneh. On this festive occasion, Rabbinical diplomas were bestowed on these *Kollel* graduates by the two Chief Rabbis



of Israel, Rabbi Shlomo Goren, Shlita, and Rabbi Ovadia Yosef, Shlita. At the ceremony several dignitaries were present, among whom was Dr. Yosef Burg, Minister of Interior and Religious Affairs, who also addressed the ecstatic, overflowing crowd. Many alumni also attended, and the entire campus was alive with the sounds of jubilation. Since its founding, several classes have competed Yeshivat Kerem Beyavneh's course in practical *Halacha*. These young men were searching tested by a special board of examiners who expressed their astonishment at their high level of expertise in rendering halachic decisions. The Yeshiva faculty takes great pride in the knowledge that several of these young men have received appointments in communities looking for spiritual leadership of high calibre. Other *Kollel* graduates have established new Yeshivot where they serve as *Rosh Yeshiva* or Talmud instructors, while a number have become rabbis in various local communities. (Continued)

Raffi's White Magic

Meir Ronnen

RAFFIE LAVIE, the most prominent of our abstract-expressionists, a teacher of much influence and the leader of the generation that succeeded the New Horizons movement, was influenced most by that movement's odd-man-out, Arie Aroch. Not so much by what Aroch did, but how he did it. Aroch introduced Israelis to the now-familiar combination of pencil and paint, as well as to the possibilities of using magazine reproductions as a basis for collage, or as a base for oil pastels.

Pencil and paint — and occasionally photo collage — are still the mainstay of Lavie's approach. His latest show of paintings on plywood (another Lavie first) and printed card, made since 1980, show that he is still a master of that old white-and-pink magic, with milky greens and complementary reds also making an appearance in supporting roles. Lavie's method is controlled gesture, or wild gesture overpainted as control; and the magic consists of making a great deal out of what seems very little: a few pencil strokes or occasional bundles of scribble (echoes of America's Cy Twombly) worked over — and under — broad swathes of milky colour or large areas of untouched plywood.

The collage-and-paint works show that Lavie is at a dead end in his efforts to wring both chapter and verse out of contrasting portraits of people and places, or simply fake envelopes, with his broad areas of paint. In seeming desperation, Lavie has now resorted to placing



Raffie Lavie: painting, 1981 (Sara Gilat Gallery, Jerusalem).

some of the stuck-on reproductions at a 45° angle, but to no avail.

The paintings on plywood sans collage do much better. Though Lavie's approach remains the same, he has this time aimed for breadth and pondered the uses of the arc or semi-circular swathe. Broad areas are sometimes qualified by what takes place in the corners of the painting. The seemingly effortless surety of the paintings on wood is impressive, while the works on card look a little arty. Had about a third of this show been eliminated, it would have looked more impressive still. (Sara Gilat Gallery, 4 Pisker, Tabieh.) Till June 25.

MENACHEM LEMBERGER, a teacher at the Avni Institute, shows a series of heads all rendered in much the same manneristic technique: thick black pseudo-expressionist strokes on white paper, with the large white areas being used to heighten the dramatic effect. The faces are often covered with strokes and shapes added entirely for decorative effect and there isn't any true delineation of character in most cases, though several works do rise above the banality that characterizes most of the exhibit. The artist's ubiquitous signature (in both Hebrew and English is an uncomfortable reminder of the now mercifully forgotten Bernard Buffet, who

Gabriella's Jerusalem

IN AND AROUND JERUSALEM. Drawings and articles by Gabriella Rosenthal. Compiled and edited by Nicoletta Rosenthal Misch. Seattle: Tebo Press, 118pp. No price stated.

ONLY THE real old-timers will remember Gabriella Rosenthal (1913-75), who delighted readers of *The Palestine Post* — Jews, Arabs and British alike — with her gently satiric illustrated feature "Palestine People," which she drew and wrote in 1946-47. Gabriella's regular connection with *The Post* ended in 1948 but she continued to contribute occasional pieces and illustrations over the years. I can still see her apple cheeks and jolly smile peeping almost apologetically around my door jamb as she appeared with a new drawing; "I always thought of her as a sort of Jewish Mary Poppins. This book, produced by her relatives, is not only a fitting reminder of her, but a marvellous

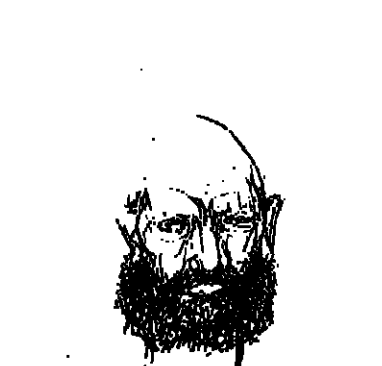


Gabriella Rosenthal: "Taking the Sabbath meal to the baker"; and book back at life in a Jerusalem that has changed so much. Gabriella was not only a skilled illustrator and cartoonist but a very unusual woman. Born in Munich, she was fluent in Arabic and Hebrew and wrote and published in four languages. She taught art to Arab and Druse children and lived for two years in a Druse village; and



Yael Ben-Moshe: etching (Nora Gallery, Jerusalem).

Yael Ben-Moshe exhibits watercolours and etchings that show her to be a born illustrator. She has a good sense of colour and a



Menachem Lemberger: drawing (Ella Gallery, Yemin Moshe).

feeling for design (though it tends to the decorative) as well as the bitersweet touch of the sentimental that belongs to the stylised and dramatised world of the fairy-tale. Her works belong on the page rather than on the wall. (Nora Gallery, Maimon 9, Jerusalem.) Till June 25.



Tamar Getter: "Slopes" (Venice Biennale).

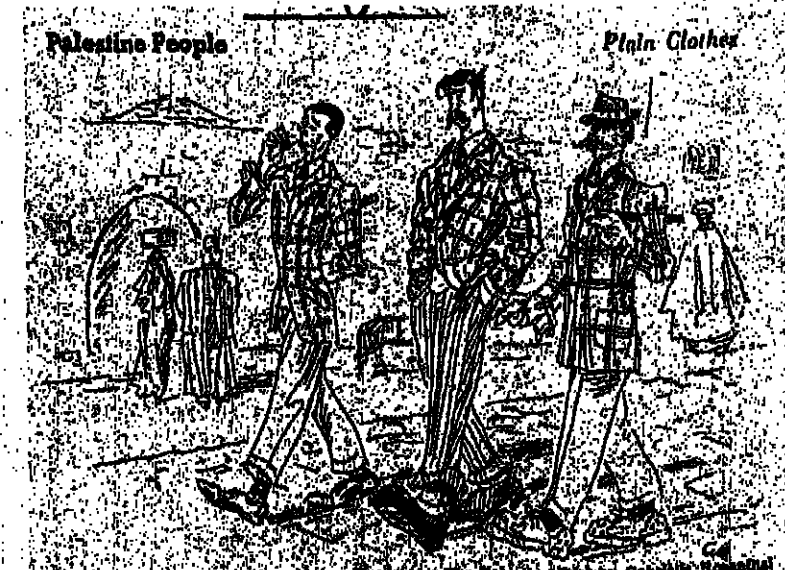
Israelis at Venice Biennale

Post Art Editor
TWO TEACHERS at the Art Teachers College (Midrasa) at Ramat Hasharon, have been selected by Curator Sara Breitberg-Semel to represent Israel at this year's Venice Biennale, which opens next week. They are Tamar Getter and Michal Na'aman.

Both young painters use highly personal and very formal graphic images to project notions about both art and "the human condition." Both are represented at Venice with new, more painterly works unfamiliar to Israelis. Getter

has blossomed into lyrical colour quite absent in her earlier, more austere pictures. Na'aman shows stylized murals that refer to the Family of Man.

A report on the Israeli pavilion and other international art events will appear in these columns early next month. The Biennale opens at the same time as the Basel Art Fair (where Israeli painter Yoel Bergner is being given a large one-man show) and the Kassel Documenta, an international review of contemporary art that will be open until mid-September.



stuff of this charming book, peopled with parsons, Palestine policemen and CID types, hassidim, Arab dandies and little children. Incidentally, one drawing records how, in the days before electric hotplates, Orthodox children used to carry the Sabbath cholent and other foods to the baker's on a Friday afternoon, where it was kept warm in the ovens and retrieved at meal times. Some of these drawings are published for the first time. They show that Gabriella had a slightly idealized view of Druse, Arabs and Jews and a rather keener eye for the British. The book ends with an unfinished series of illustrated proverbs, assembled by I.M. Lask.

MEIR RONNEN

From Punchinello to Kermit

Gil Goldfine

EVERYONE loves Kermit the Frog. He represents everything a "son-in-law" should be: charming, intelligent, reverent, true and brave.

Kermit, that admirable piece of cloth, is just another character in a long line of para-theatians who, because of the imaginative "human nature" roles they play, have captivated the minds and hearts of children and adults alike.

From Aeschylus to Albee, the stage has been used to introduce, clarify and intensify basic social, political or psychological problems: love, hate, war, greed, virtue, power, subterfuge, morality. Puppets, like live actors, have been the vehicles that have delivered the goods. Each in their own way.

A marvellous exhibit of European, Asian and Israeli puppets of the past 200 years has been assembled at the Helena Rubinstein Pavilion by the Education Department of the Tel Aviv Museum, under the curatorship of Talila Bichet, as one of the major events marking the Museum's jubilee year. "Theatre Puppets" deals with tradition (history), art forms (visual influences) and communication (story telling).

Beginning with the early 18th century, European glove puppets were designed as folk heroes to enact satirical socio-political scenarios by travelling entertainment troupes at country fairs. With the Emancipation, education began to play a greater role among the lower and middle classes, leading to the development of popular playhouse, the opera and other avenues of expression. All the popular folk heroes exhibited here, like Punchinello, Panchinello, Punch, Kasperl and Petruschka, have virtually disappeared; they not only outlived their function but were upstaged by modern technology and animation.

Although evidence of puppetry in the ancient Egyptian and Graeco-Roman worlds exists, no real material has been discovered. However, it was known to be based on ritual and myth. So were African ancestor figures or deities. Possessing the same mysterious power are the beautifully carved and decorated shadow puppets and theatrical stick dolls from Indonesia.

Most of the hand puppets and marionettes on show conform to the customary miniature size. A larger Bunraku figure from Japan is exceptionally well crafted, with mechanical parts, eyes that roll and traditional colfure; 70cm high, it is manipulated by three persons dressed in black on a dark stage, a way of highlighting only the "performer."

THE EXHIBIT'S second level deals with art forms. Designs are presented next to paintings or sculptures of cubist (Picasso), expressionist (Grosz) and surreal trends. There are also monumental collage puppets constructed from wooden planks, metal hinges and assorted junk. This section is extremely



Bunraku puppet from Japan (70cm high).



Punch and Judy (Helena Rubinstein Pavilion).

imaginative and projects the art of puppetry in a totally fresh and delightful manner. Communication is about story telling. Concentrating on children's stories, this part of the exhibit utilizes the *paper mache* form, containing standard costumes with exaggerated caricature and drawn from Alice in Wonderland, Cinderella and other such tales. Eric Smith's larger-than-life dolls are fantastically effervescent, as are several stars from Israeli T.V., "Kishkashta" and "Susso," Sami's partner.

Part of the festive, colourful atmosphere at the show is generated by the decorative proscenium

designed by Ze'ev Lichter. They have been carefully planned and authenticated to the last detail, having been copied from old engravings and posters.

A separate section has been set aside for classes of children to create their own puppet theatres. Open proscenium, shadow boxes and special lighting are provided. During the summer the Museum plans to conduct several workshops at which children can design and construct their own puppets. They will also learn about the history of the art and the use of various techniques, from glove to string. (Helena Rubinstein Pavilion, Rehov Tarsai, Tel Aviv). Through Sep. □

Spring has sprung



For, lo, the winter is past,
The rain is over and gone;
The flowers appear on the earth,
The time of singing is come,
And the voice of the turtle is heard in our land.
The fig tree puts forth its green figs,
And the vines in blossom give forth their fragrance.
Song of Songs, 2:11-13

In Israel, spring is a force to be reckoned with; it moves some to poetic expression, others to love, and lures almost all Israel's residents out of doors. It's a glorious — if brief — time for hikes, picnics, camping and outdoor sports, before the summer heat descends. Flora and fauna are suddenly and abundantly visible, delighting the eye and lifting the spirits, despite an indifferent economic and political climate.

Your friends and relatives can get a fresh taste of Israel's beauty and vitality when they read THE JERUSALEM POST International Edition. Compiled and edited in Israel from the previous week's editions of THE JERUSALEM POST, the International Edition's 24 news-packed pages give them all the latest events and trends in Israeli politics, arts, science, religion, recreation and more.

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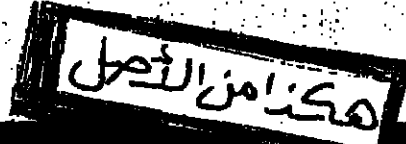
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IN NOVEMBER, 1943, the Jewish National Committee in underground Warsaw sent the following message to London: "The blood of three million Jews will cry out for revenge not only against the Hitlerite beasts, but also against the indifferent groups that, words apart, did not do anything to rescue the nation that was sentenced to destruction..."

Zionist leader Chaim Weizmann gave a speech that same year in which he said: "When the historians of the future assemble the bleak record of our days, he will find two things unbelievable: first, the crime itself, second, the reaction of the world to that crime."

The U.S. State Department and the British Foreign Office were indifferent to the extermination, as Weizmann must have known. But the day would come when wartime Zionist leaders — Rabbi Stephen Wise and Rabbi Abba Hillel Silver, David Ben-Gurion and Weizmann himself — would also stand accused of a crime of omission: not doing enough to push for the rescue of Jews from the Nazi maelstrom. Forty years later, the controversy is still raging.

Why now? One reason is that a commission of prominent American Jews was recently set up to look into the role of American Jewry during the Holocaust. It has also been suggested that an entire generation had to pass before these questions could be addressed with any impartiality. But in some of the articles and books that have appeared recently on the subject, there is no trace of detachment or objectivity — prejudice and passion, polemics and lies still prevail.

Historian Lucy S. Dawidowicz fills up much of *The New York Times Magazine* of April 18, 1982, with an essay on American Jews and the Holocaust, in which she indulges in what American journalist Sol Stern terms McCarthyite tactics to attack the role played by a small group of Palestinian Jews led by Hillel Kook, alias Peter Bergson. The "Bergson group" staged massive campaigns in the U.S. from 1942 to 1945, trying to rally support to save European Jews. They tried to politicize the struggle, to make the saving of Jews one of the Allies' war aims, because it was a German war aim to destroy Jewry.

The activities led by these followers of Jabotinsky aroused the animosity of the American Jewish and Zionist leadership, which spent much of its time in internecine feuds and in attacking "the upstarts." But Dawidowicz points out that it's fashionable to attack any establishment and states categorically that the leadership did everything possible. Her conclusion, not surprisingly, is that "rescuing the Jews of Europe was an unachievable task."

There are other prominent historians who might share some of Dawidowicz's opinions but who would call her conclusion invidious, or even monstrous — many scholars believe that hundreds of thousands could have been saved.

THERE ARE significant reasons for the rekindling of this controversy. It comes at a time when critics of the Begin regime say the Revisionists are attempting to "rewrite" history. But the notion that Begin's Irgun was behind the activities of the Emergency Committee to Save the Jewish People of Europe is mistaken. In fact, the Bergson group functioned entirely independently of the Irgun in their efforts to get the U.S. government

Sins of omission



to take direct action to save Jews. And Begin said several years ago that he believes the wartime Zionist leaders did everything they could — he never subscribed to the accusations made against the Zionist leadership.

Yet British historian Bernard Wasserstein, who recently wrote that "the silence of U.S. Jewry" is a "myth," believes that it is all part of a Begin attempt to revise history. Wasserstein denies the critical conclusions reached by American historians — such as Saul S. Friedman, Henry Feingold and others who have no connection with Begin, or with Bergson — about the negative role of the Zionist leaders.

There are those who say it is too simple to assess these wartime events with the benefit of hindsight. Who shall judge whom? In the early '50s, Israel was rocked by revelations made in a government-initiated libel case against Malchiel Greenwald, who had accused Israel Kastner, a leader of Hungarian Jewry during the war and later a Mafpat party stalwart, of having collaborated with the Nazis, sacrificing all hope of rescuing a million Hungarian Jews in order to save a selected 1,684 Jews.

At the end of the trial, Judge Benjamin Halevi said to Kastner, "You sold your soul to the devil." The Supreme Court, which later exonerated Kastner, reprimanded Halevi for his remarks.

But one wonders how it is possible to judge any of the Jewish leaders who lived in the hell of Nazi Europe, or how, under those circumstances, anyone can be *certainly* that Kastner was guilty or innocent.

TOO OFTEN, historians who deal with these questions have some vested interest, or some ideological view that they feel compelled to get across.

Take Wasserstein, who on one hand contends that there are some historians (presumably he includes himself) who are objective scientists trying to construct a true picture of what happened, and on the other hand admits that most historians are ideologues whose work must be regarded in that light.

A recent exchange of letters in *Midstream* between six historians dealt with the question of "the silence of American Jewry during the Holocaust." Some of the letters were written in response to Wasserstein's article dismissing American silence as a myth.

Louis Rapoport

In his reply to the critics, Wasserstein writes: "I made it clear that my criticism was directed at all those, of whatever political stripe, who seek to distort history for current political ends."

He adds that most of the other historians in the exchange colour their opinions according to their background, "from extreme Left to extreme Right, from ultra-Orthodox to secular."

Then, in a very reasonable tone, he calls for a "thoughtful and sober approach" to assessments of the role of the Jewish and Zionist leadership during World War II. Without blushing over the obvious hypocrisy, he engages in the same kind of polemics he condemns.

WASSERSTEIN praises Bar-Ilan University historian Michael Cohen ("author of one of the best histories of Palestine during World War II"), but says he doesn't agree with Cohen for giving credit to the Bergson group's work. Cohen and other historians say that the Bergson group's campaign was the major factor that led to the creation of the War Refugee Board in 1944. (The U.S. agency may have done too little too late, but the WRB did manage to save 100,000 Jewish victims of Hitler.)

"I differ... from [Cohen's] assessment of the role of Peter Bergson," Wasserstein writes, referring to the campaign for the WRB. "It is perhaps true that he [Bergson] caused feathers to fly; but feathers are not effective weapons in the arsenal of modern warfare."

The British historian goes on to say that the main effect of Bergson's "hysterical campaigns" was to "stiffen the necks of anti-Zionist British officials."

British officials had nothing to do with the subject. And "hysterical" is about as objective a word as "extremist," or "moderate" when it is used to describe a country like Saudi Arabia.

Michael Cohen wonders how Wasserstein can "possibly state categorically that more could not have been done, or that any additional pressures would not in any case have moved the Allies?" He also attacks the notion of the "powerlessness" of the wartime

American Jewish community, the line followed by Dawidowicz, Wasserstein, Prof. Yehuda Bauer and others.

In the same exchange, Bar-Ilan University political scientist Charles Liebman defends the "revisionist school" viewpoint in reappraising the role of Zionist leaders during the extermination. "Zionist leaders were often one-sided; their Zionist ideology frequently blinded them to the realities around them, and their Zionist commitment did diminish their efforts on behalf of world Jewry," he concludes.

Although she constantly ridicules the work of the "Irgunists... whose show business and hype merged with politics and protest," all of the pictures used to illustrate her long article are of events staged by the Bergson group, including the march of 400 rabbis on Washington — there were no marches staged by Wise.

She is simply wrong in claiming that Wise and his fellow Zionist leaders were the major force in pushing for the WRB. "The Irgunists," she says, "also urged the creation of a rescue agency." As if they were only a weak echo!

This is deft, sleight-of-hand history. Another example: In her article, she rates the actual work of the WRB very highly. But 20 years ago, in a review of Ben Hecht's *Perfidy* — a polemic about the Kastner case — Dawidowicz said the WRB didn't accomplish anything. Perhaps that's why at that time she could be generous about giving the Bergson group credit for bringing about the WRB.

She obviously had a point of view that's more important than this "mere quibble" about how the WRB came into being and what it did. Is it her Bundist background? In any case, readers should beware: "historian" is not an honorific title.

She paints the whole Emergency Committee operation as right-wing, ignoring the fact that "the Irgunists" became effectively independent of the Irgun the day in 1942 that Rabbi Wise finally released the news that 2,000,000 Jews had already been exterminated.

She also ignores the scope of the committee, which she characterizes as "right-wing." It not only gained the active support of 30 senators and 150 congressmen, but also attracted many prominent liberals and leftists in the arts and public life. Artist Arthur Szyk illustrated the committee's newspapers and national ads, written by Ben Hecht. Composer Kurt Weill wrote the music for their 1943 pageant *We Will Never*

Die; hundreds of prominent Americans supported them, including Paul O'Dwyer, Eleanor Roosevelt, Louis Bromfield, William Randolph Hearst, Edward G. Robinson, Moss Hart and Billy Rose, Herbert Hoover and William Allen White.

Apparently, the idea that gentiles like Gillette could be concerned about the fate of European Jews is rejected by Dawidowicz, who can only ascribe ulterior motives to his work on behalf of the Emergency Committee.

Like Dawidowicz, Yehuda Bauer uses loaded language when he describes the "right-wing" and "extremist" Bergson group, which he says "roped in" a "few" congressmen. But hundreds of pages later, when he has to acknowledge the central role played by these "extremists" in the establishment of the WRB, Bauer suddenly drops all the nasty adjectives — the average reader wouldn't even know he was referring to the same group of people.

BAUER, Dawidowicz and Wasserstein have all judged and found the establishment and Zionist leadership innocent. "To anyone familiar with the history of the American Jewish community, the imputation of inaction is at once laughable and outrageous," Dawidowicz states.

She lauds Rabbi Stephen Wise, leader of American Jewry in the years before and during the war, portraying him as a man fighting feverishly to rally support for a rescue effort.

For many historians, Wise was A Voice That Spoke for Justice, as Prof. Melvin Urofsky's new biography is entitled (State University of New York Press, 439 pp., no price stated). The book has hundreds of typographical and copy-reading errors. In his introduction, the author promises to deal with the accusations against Wise in his confrontation with "the radical Bergson group," while at the same time condemning the findings of "revisionist historians."

"That Wise was guilty of errors of judgment is certain, especially in his trust of Franklin D. Roosevelt, but the political realities of those years foreclosed many of the options which those critics, with the clarity of hindsight, so forcefully and confidently urge," writes Urofsky.

As if historians on all sides of the question don't do exactly the same thing!

Urofsky's book doesn't really tell us much about Wise, the "master of ritual and form." He was a vain, stubborn, confused man who thought he was beloved by FDR (some say Roosevelt loathed him) — the man he called "boss" and "chief." Wise's "leonine" head and mellifluous voice helped him hold the reins of Jewish organization power for decades — at the same time, he self-righteously denounced "one of the most serious evils in Jewish life, the all but perpetual tenure of Jewish office."

Urofsky joins the prevailing school in Holocaust studies to defend the Jewish and Zionist leadership and place all the blame on the State Department — which everyone agrees blocked all attempts to save Jews. He condemns historians like Saul Friedman for implying that Wise was timid in his tactics once he was in possession of the Reigner cable, the news that the Final Solution was under way.

At the urging of the State Department, Wise sat on the news for almost three months (Dawidowicz portrays him as scurrying between New York and Washington, showing the cable to various officials). There were "good reasons" in his

war's end that they were paying little attention to what was happening in Europe — in direct contrast to their friends in Istanbul, whose letters and cables cried out for immediate action to save the remnants of European Jewry."

But, like Dawidowicz, Bauer concludes that everything possible was done.

When he writes about the extermination of Hungarian Jewry, Bauer is mildly critical of Kastner, who apparently was a chronic liar (language again — Bauer "tends not to believe" Kastner's version of events). Yet he ranks Kastner with WRB emissary Raoul Wallenberg as a great rescuer of Jews! Bauer has judged Kastner, and found him anything but wanting.

BUT WHILE to some it may seem impossible to comprehend the horror facing the Jewish leaders in Nazi-occupied Europe and therefore to judge them, does this hold true for the Jewish leaders in America and Palestine? They were not in a Nazi hell. Why weren't they as desperate, as "hysterical," as Shmuel Zygelboim, the Polish-Jewish leader who committed suicide in London to call attention to the continuing extermination?

Isn't there a need to reassess the role of Rabbi Wise, the Jewish leader whose Shakespearean voice and fighting-liberal image gained him the highest pedestal in the American-Jewish pantheon?

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At the urging of the State Department, Wise sat on the news for almost three months (Dawidowicz portrays him as scurrying between New York and Washington, showing the cable to various officials). There were "good reasons" in his

mind — there was strong anti-Semitism in America (as all the silence-was-a-myth historians constantly point out). He was afraid. He was crushed by the news.

Here Urofsky also turns judge, and, not surprisingly, finds Wise blameless. "Had this delay of nearly three months affected the course of the Final Solution? If Wise had refused [the State Department's request for silence], might anything have prevented the further massacre of hundreds of thousands of Jews? The answer, sadly, is probably not."

But what is sad? Urofsky's facile conclusion is sad. Wise's inaction is sad. The declarations of truth that pass as history are sad.

Prof. Shlomo Avineri said recently that the Jews, like other peoples, have always been divided and probably always will be. So there is no lesson of the need for unity that emerges out of the murder of a third of the Jewish people — because unity is unachievable. And it is entirely natural that historians, people with definite political and philosophical bents, will fashion events according to their visions. Still, is there no hope that scholars of panoramic vision will address themselves to these events and these questions?

IN AUTOBIOGRAPHY, we don't have to deal with myths about objectivity or dispassionate analysis. Everything is permitted. Yitshaq Ben-Ami, author of *Years of Wrath, Days of Glory: Memoirs From the Irgun* (Robert Speller & Sons, New York, 601 pp. \$15) was one of the young Palestinians who formed the core of the Bergson group (among the others were Shmuel Merin, and Jabotinsky's son Eri, who, along with Bergson, moved away from Begin, while Aryeh Ben-Eliezer and Ben-Ami never really deviated).

Most of Ben-Ami's book is a paean to the Revisionist movement, and we witness once again the battle between the sons of light and the sons of darkness. Prof. Joseph Klausner, the nationalist historian under whom Ben-Ami studied, is portrayed as a god. Norman Bentwich, "member of the Zionist establishment," is a demon.

Ben-Ami also attacks certain historians, such as Urofsky, who in his book *We are One, American Jewry and Israel*, apparently denied that the Irgun had any role in "illegal" immigration. Ben-Ami says that the 3,500 immigrants on the *Sakarya* and other Irgun ships "do not exist in Zionist history."

While he does focus on the activities of the Emergency Committee, Ben-Ami mentions only in passing that the Bergson group developed an important ideology during their work in the U.S., attempting to clarify the confused relationship between the Jewish diaspora and the "emerging Hebrew nation" in Palestine. These questions were critical for anyone trying to understand the attacks Wise and other Jewish leaders made on the Committee. But Ben-Ami does not seem to be a reflective person — there is no analysis here, only anger, even though much of that anger may be justified.

"In the critical months when the horror stories from Europe were filtering into the papers and the radio, the largest Jewish community in the world could not seem to hear us, because the diatribe against us by the Zionist leaders had left them deaf," writes Ben-Ami. "Wise and Goldmann worked to derail the upstarts hand in hand with one of the Jews' worst enemies — Breckinridge Long of the State Department."

As an example, he quotes the State Department document released a few years ago which had Goldmann quoting Wise as saying that he "regarded Bergson as equally as great an enemy of the Jews as Hitler, for the reason that his activities could only lead to increased anti-Semitism" in America.

BEN-AMI, like so many others, is convinced that much more could have been done to save Jews. Even Lucy Dawidowicz knows that with more funds, more people could have been saved. Bauer states this unequivocally: at war's end "American Jews were coming to see the elementary truth that with more money more could have been done to save lives."

Then why wasn't more of an effort made?

Bauer says that the reason the Jewish organizations scrambled to finance the WRB was that there would have been "congressional opposition" to government financing for the rescue of Jews. This is a careless contention which can't be backed up by quoting a Gallup Poll on anti-Semitism. By giving money to the WRB, the Jewish organizations negated the whole purpose of the agency — it was the duty of the U.S. government and not U.S. Jews alone to save European Jews from extermination.

Money was the big issue. Ben-Ami blames Wise, Hadassah's Rose Halperin and the UJA's Henry Monitor for staging campaigns to block contributions to the Emergency Committee, whose lobbying efforts and dramatic full-page ads in the major newspapers drew hundreds of thousands of replies, upset Roosevelt, and brought down the wrath of the Jewish establishment. In summer 1943, when the committee took ads announcing that "Rumania is willing to sell 70,000 Jews for \$50 a piece," Wise called it a "hoax." Several months later, Ben-Ami writes, Wise and the U.S. government finally admitted that the offer had been genuine, but it no longer existed. Wise said it would have been too great a problem to raise \$30 million anyway.

Bauer, in one sentence that goes unamplified, hints at one subject which a book with a title like his should have dealt with in depth: "Internecine fights that now seem so trivial also impeded swift response."

There is a lesson to be drawn from this anguished time — that it must not occur again. But the narrow vision that prevails — among leaders as well as intellectuals — does not provide much room for optimism. The historian looks backward, to quote a maxim, and eventually, all too often, he also believes backward.

Eggedization

THE LATEST number of the English edition of *Shdemot*, the kibbutz movement's cultural quarterly, features what the editors call a "breath-taking" essay by Gadi Yatziv on "Democratic Management of Capital," which is in fact a sort of Tom Hadenesque argument for the Eggedization of Israel. Elsewhere, Nissan Degani makes a spirited attack on A.B. Yehoshua's grim view of Zionism, and Meir Pa'il decries the dissolution of the Palmah.

Subscriptions (\$110 for four issues, less \$10 for kibbutzniks, soldiers and students) from Shdemot, Beit Halchud, 10 Rehov Dubnov, Tel Aviv. S.T.M.

Playing the game



W.G. GRACE — His *Life and Times* by Eric Midwinter. London, George Allen and Unwin. 175 pp. Price not stated.

Philip Gillon

ERIC MIDWINTER has not just added another to the many biographies of the Grand Old Man of cricket. He has attempted, with considerable success, to analyse the social and economic forces that made such a phenomenon as W.G. possible, and to examine the tremendous influence he had, not only on cricket, but also on society.

What Charles Dickens was to English literature during the reign of the great queen, Grace was to sport. He was the quintessence of the eminent Victorian, transforming his own passion for a particular game into a moral imperative for an entire society. The elevation of cricket from sport to near religion for the people of England was largely due to him. He died a year after the outbreak of World War I, and did not live to see cricket slip in public esteem to the point where it was considered no more noble than soccer or rugby.

Midwinter writes correctly, "He picked up the game of underhand lob in country fields, shook it fiercely in both technical and social terms, and handed it, sculpted and honed to its own highest levels of aspiration, to a twentieth century which has, rightly or wrongly, never had the temerity to alter it in any basic manner. Grace was the complete Victorian. Accomplished, egocentric, bumptiously confident, maddeningly fit and untiring, boyishly high-spirited and, by that token, deceitful, extremely money-minded, and for good and ill, paternalistic. Maybe it is the other way round; maybe it is because of W.G. Grace and a few others of the same ilk that we thus conceive the Victorian male."

HE WAS without doubt the greatest all-round cricketer of all time: the only man who comes anywhere near him with both bat and ball is Garfield Sobers, of the West Indies. But Sobers did not dominate game after game for several decades in the way that Grace did, a way that now seems to be superhuman. In 1865, at the age of 17, he made over 2,000 runs and took nearly 200 wickets in a season; 36 years later, he made over 2,000 runs and took over 100 wickets. Throughout all those years he had been pounding bowlers into the dust, and dismissing batsmen by bowling or catching them, in all parts of the world. By the time he retired he had made nearly 100,000 runs and taken over 7,000 wickets.

Grace was not a shatterer in the modern sense of that term: he was just considered by himself and society as being above the rules that applied to ordinary men. He played regularly for the Gentlemen against the Players, and enjoyed all the many privileges of an amateur in an age when the idiotic distinction meant far more than it does today — yet he openly and unabashedly earned vast sums from cricket. He demanded, and received, huge fees for appearances at packed grounds. He was as rapacious as a Forsyte.

All the other amateurs of his day were genuine aristocrats, or at least products of the public school and the "varsity. W.G. was a country doctor, the son of a country doctor, middle class stock with no pretensions about belonging to the upper classes.

The cant phrases about "playing the game" and "that's cricket" could not be applied to him. He was eager to use every artifice of gamesmanship. Midwinter writes: "He talked incessantly on the field and this could be extremely off-putting, especially when the inquisitive Edward (W.G.'s brother) was situated on the other side of the wicket. Then the cross-talk reached music-hall proportions... Grace was not beyond shouting 'Miss it!' when a fielder was about to catch him out... Among his rumoured stratagems was the business of inviting innocent batsmen to gaze towards the sun at a passing flight of birds in the hope of affecting their eyesight adversely."

HE BULLIED umpires in a way that makes John McEnroe seem by comparison to be a purring kitten. Once, when he was given out caught and bowled by Walter Mead, he argued so strenuously that it was a bump ball that the umpire caved in and allowed him to go on batting. Shortly afterwards, Kortright, the fiery fast bowler, bowled Grace, and sent two stumps flying. As W.G. walked reluctantly towards the dressing-room, Kortright called out, "What are you going, Doctor? There's still one stump standing." Grace was deeply wounded, and said that he had never been so insulted in his life.

On the other hand, he was extremely kind and genial, and would go to great lengths to encourage and help young players beginning their careers.

As befitted a great Victorian, everything about him was prodigious. He was well over six feet tall, and weighed over 15 stone, yet he could sprint and hurdle in championship class. He ate enormous meals, drank great draughts of champagne, played first class golf and bowls, hunted, looked after his patients, raised a large family, lived every day as if it were his last. Utterly tireless, he always had time to play practical jokes. He died at the age of 67.

Several commentators have made the point that he never really grew up: Clifford Bax said bluntly, "He was a case of arrested development, and remained, intellectually, always at the age of sixteen." But there is nothing terrible about a boy of 16, even if he lurks in a gigantic frame. It was this boyish quality that gave him his zest, and enabled him to impose the stamp of his personality on his age.

Midwinter ends his book by quoting D.L.A. Jephson's valedictory line to W.G.: "We thank you, friend, that once you lived." Nearly 70 years after the doctor's death, we still echo these words.

הקטן והחכם

DEVOTED readers of *The Jerusalem Post* will be as delighted as I am by the publication in book form of the series of articles that my colleague, Helga Dudman, wrote some years ago about Tel Aviv streets. All that wit and erudition she devoted to street names obviously deserved to be preserved between hard covers, not left to the ephemeral mercies of mere journalism.

Her book does not purport to be a guide-book or to provide lessons in geography, although it can be used for these purposes by visitors who want to walk — not to ride — along roads not included in the usual tourist beat. Dudman takes us meandering along a few of the highways and many of the byways of Israeli history, down which her wayward feet happen to have borne her. If the street name was sufficiently provocative, this would send her on a voyage of exploration of the roots of the person honoured, going back almost to the beginning of the Dispersion.

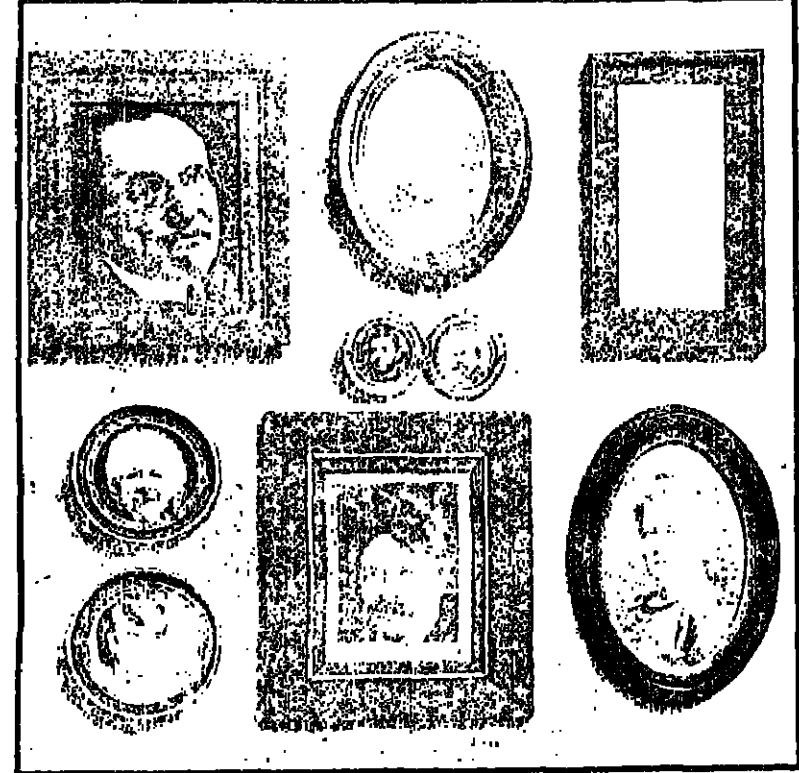
Some streets in the world — in Manhattan, for instance — are austere and unimaginatively given numbers; others refer to trees and flowers, perhaps in the hope that some day they will become boulevards, appropriately adorned. Yet others that Helga Dudman found apparently gave up the ghost: one of her discoveries is *Le'an Aleph* (Whither A) and another is *Le'an Bet* (Whither B).

BUT SHE merely mentions such oddities, and hurries on her way, until she finds herself in streets named after deceased people, apparently in the hope of conferring deserved immortality upon them. Kents lured the nightingale for its refusal to be trodden down by the hungry generations; city fathers hope that survival after death will come from being trodden on for generations.

It does not always work. Dudman cites the sad example of people actually living on Rothschild Boulevard, who were interviewed on a radio quiz programme and had only the vaguest ideas of what type of man owned their street. She also notes that when Golda Meir was in Beilinson Hospital, she was shocked to find that the younger members of the staff knew nothing at all about the man who had presumably made possible the existence of the place where they worked.

Street People should greatly augment the power of street names to bring back the deceased: Dudman

People and places



STREET PEOPLE by Helga Dudman. Jerusalem, Jerusalem Post/Carta, 200 pp. IS 285.

Philip Giffon

describes their foibles and fancies, and the strange things that happened to them, with such affection and subtlety that they spring back to vivid life, very vigorous ghosts indeed.

For instance, Max Nordau, owner of many boulevards and plazas throughout Israel, will be readily identified by most people, with self-congratulatory pats on the back, as an early Zionist and contemporary of Theodor Herzl. But few people know, unless they have read *Street People*, that this illustrious progenitor of Zionism loved animals, unlike so many Zionist leaders. He spoke 14 languages, was a keen and proficient sportsman, a believer in "Muscular Zionism," came from a strict Orthodox home but married a Protestant with his mother's complete approval. An attempt was made to assassinate him, under the slogan of "Death to the African!" The would-be killer missed him but got a bystander in the leg, and Nordau defended the attacker in the subsequent investigation.

EVERYBODY, even the keepest of republicans, has heard of King George V. Unlike his father Edward VII and his son Edward VIII, he led a blameless life, and never inspired a television series. But a mysterious murder was committed in a park on his Tel Aviv street. Read all about it in Dudman's chapter, *Monarchy and Murder*.

Dudman begins her chapter on Meir Dizengoff by observing, perhaps optimistically, that he is still remembered by all, mainly for his propensity to ride white horses and to kiss pretty Queen Esther on Purim. And even tourists know that it is obligatory to spend some time sitting in open-air cafés on his street in Tel Aviv. But I for one did not know, till I read Dudman's researches on Dizengoff, that he was such a close friend of the Arabs that they put great pressure on him to marry Fatima, a beautiful Beduin girl whose life he had saved by treating her for some mysterious disease.

He was a chemical engineer, but because he had bottles of chemicals in his laboratory, the Arabs were convinced he was a physician, and insisted on his treating them, with better results than most doctors got

at the time. He bypassed Fatima and married Taina, a nice Jewish girl, who got, not a street, but a circle — for Dizengoff Circle was named after her, not him.

The Protestant novelist, George Eliot, who "discovered" Zionism long before Herzl, in her novel *Daniel Deronda*, published in 1876, has streets in all three of Israel's largest cities. But, Dudman discovered with some indignation, Gracia Nasi, c. 1510-1569, a Murano stateswoman described by Cecil Roth as "perhaps the most noteworthy Jewish woman in all history," and by some other authority, whose name Dudman does not give, as "perhaps the outstanding Jewish woman of the entire period between the fall of the Jewish state and the present" has only got a street and a café in Tiberias, Israel's three large cities ignore her.

Prejudice because she was a Marrano? But George Eliot (really Mary Ann Evans) was a Gentile, and, what is more, she lived for years in sin with a married man named George Lewes. It is high time that lovers of Sephardi culture got adequate recognition for Gracia Nasi.

THE STREETS named after Arturo Toscanini and Bronislaw Huberman meet appropriately. Dudman points out, right opposite the box-office of the Mann Auditorium. It was the support of these two revered musicians in 1936/7 that put our national symphony orchestra on the musical map, so the two men certainly deserve to be on our street maps.

Dudman describes the hysterical scenes that took place in Tel Aviv towards the end of 1936, not because of the Arab riots, but because Toscanini was reported to be actually on his way. "People stooped to blackmail and theft; the box-office was stormed and the police had to be called in to 'protect' the orchestra staff from ticket-hungry crowds. In pioneering, open-necked Tel Aviv, submerged in luxurious bourgeois yearnings — among the wives of ticket-holders began frantic dressmaking sessions. That was the decade of the backless sheath, and the vision of pioneer music-lovers in deep décolleté astonished those who had never seen such a spectacle."

Dr. Chaim Weizmann committed the noblest gesture of anyone since the wounded Sir Philip Sidney gave up his glass of water to the dying private soldier at the battle of Zutphen: Weizmann surrendered

public schools. Two years after having made the above remark, the *rebbe* went to his reward, and seven years afterwards Carpathian Jewry, annexed to Hungary from 1939, came under Nazi rule, and most of the Jews were transported to Auschwitz and murdered. Rabbi Joel Teitelbaum, the *rebbe* of Satmar, who had ransomed himself, together with numerous survivors reached New York City, where he and others succeeded in re-establishing the hassidic life of their native region.

HIS WORKS showed him the spiritual heir of the Munkacs *rebbe*. For both of them, Zionism is the work of Satan among the Jews, and the Holocaust is divine punishment upon the Jews for accepting its doctrines, which negate true Judaism. (The interested reader need look no further than the introduction to *Ya-Yael Moshe*, published in 1959.) Obviously, a

ticket to the Toscanini concert to a certain Captain Orde Wingate, who later became a street owner himself.

SELMA LAGERLOF, the Swedish Nobel Prize-winner for Literature, has only got steps linking Tchernichowsky and Shimon streets in the Rasso quarter in Jerusalem. Fortunately for us, Dudman attended the naming ceremony, and so was alerted to an opportunity to roam through fresh historical fields.

Lagerlof wrote a long novel about the American Colony, the group of Protestant pioneers who settled in Jerusalem in 1881, a year before the Biliu arrived. Now all that remains of the Colony is a famous hotel. But Dudman has dug up some very fascinating material about strong passions, inspired women and dedicated men, villainous consuls and wicked libels.

The name of Leo Motzkin will not stump anyone: he was of course a fellow-student and a great friend of Weizmann's: they used to keep each other going with loans. Weizmann carried on two love affairs simultaneously — one with Sophia Giezova, to whom he was officially engaged, and the other with Vera Katzmann, whom he eventually married. When he announced his plan to marry Vera and to betray Sophia, Motzkin, Shmaryahu Levin and four other friends of Israel's future first president formed a "Comrades' Court of Honour." The Court ordered Weizmann to marry Sophia; then, if he wanted, he could divorce her and marry Vera. He rejected this Solomonic verdict out of hand.

THERE ARE numerous other streets down which Dudman's feet, her errand fancy and her bright intelligence carry us — among them Montefiore, Lilienblum, Baron de Hirsch, the Gordons, Tchernichowsky, the Chelouche clan, and that brightest of all stars, Baruch Agadati.

The great beauty of the book is that we can join in all these wanderings from a supine position in bed or armchair, although the fanatical may elect to do things the hard way, and may actually walk down the streets in pursuit of the people.

A particular word of praise for the book jacket, which is really exceptional. One word of censure: an index would have been very helpful. Dudman has now left Tel Aviv for Tiberias. I hope that she will find the streets of that ancient town as inspiring as Tel Aviv's.

THE "OTHERS" are Elizabeth Bowen, Henri Cartier-Bresson, Dame Edith Sitwell, and Alice B. Toklas. We don't expect barbershop harmonies from such a quartet of prima donnas, each of whom led a personal life which piqued more than common curiosity. Inevitably, one suspects that with these reminiscences, based mainly on his journal of 30 years ago, Brinnan is as interested in the titillation of voyeurism as in casting fresh light on his subjects. One's suspicions are not entirely justified. True, he does refer to the sex lives of his sextet. However, given the potential for indiscretion, Brinnan deserves high marks for tact. Here, for example, is Edith Sitwell holding forth:

"The most scandalous thing is about to be perpetrated," she said, "I cannot understand why the poor woman's bones cannot be allowed to lie in peace. If one is that way, as I happen not to be, one is that way. It is the proper concern of no one but oneself. I'm speaking of Miss Emily Dickinson... One of your so-called scholars — a woman, mind you — has... come up with the perfectly astonishing evidence that the great love seems to have been a female."

Conveyed are views, self-revelation, and (best of all) voice.

The danger is that this sort of memoir can degenerate into triviality. And on occasion it does.

Of the cast, only Capote is a personal friend, and his is the only portrait to benefit from many encounters over a long period. The others are acquaintances, most of which Brinnan made when he directed YMHA Poetry Centre in New York. (It was from that perch, you may recall, that he contacted Dylan Thomas, which led to his novice management of Thomas's celebrated "smash," tours, all of which Brinnan chronicled in *Dylan Thomas in America*. The author has a veritable tropism for "hot" literary subjects.) Particularly since most of Brinnan's subjects (Bowen, Sitwell, Toklas, and Eliot) express a strong aversion for those who trespass on their personal lives, his conscious subcurrent deals precisely with the ambiguities of exploiting

THE KIDNAPPING of publishing heiress Patricia Campbell Hearst in February 1974 marked the beginning of one of the more bizarre chapters in the history of latter-day American radicalism. Whisked from her Berkeley apartment by members of the Symbionese Liberation Army, led by an ex-convict and former police informer, Donald (Field Marshal Cinque) De Freeze, young Hearst celebrated her 19th birthday tied and blindfolded in a closet.

When her ransom, a multi-million-dollar food-distribution programme for the poor, was not expedited swiftly enough, De Freeze issued a communique announcing that Patty Hearst had joined the ranks of the SLA. A photograph showing Hearst brandishing a weapon during the robbery of the Hibernia Bank in April 1974, seemed to confirm her "conversion."

Five months later, six of the nine members of the SLA were "offed" during a shootout with Los Angeles police that was televised live throughout the state. Hearst was not to be found among the dead. Indeed, in the company of two of her original abductors, she managed to evade capture for the better part of a year, until her eventual arrest by the FBI in September 1975.

Convicted one year later of

Peeping John



SEXTET: T.S. Eliot & Truman Capote & Others by John Malcolm Brinnan. London, Andre Deutsch, 278 pp., £7.95.

Haim Chertok

persons as literary (or photographic) subjects.

DISINGENUOUSLY, Brinnan has it every which way. Conned by Cartier-Bresson into chauffeuring him for 70 days, searching from coast-to-coast for "the real America," he is shocked by the photographer's licence and hypocrisy: his camera "...was both agent and sign of a vast duplicity. At some point long ago, the available world had for Cartier become a world of 'subjects' dispossessed of claims to the dignity of selfhood. As I began to succumb to the same dehumanizing process, I saw how easy it is to impose on the innocent and unsuspecting, deceive them with sympathetic words, and rob them with smiles."

Cartier is so far from the "innocent and unsuspecting," with his

Leica focused in one direction while actually recording images in another, that we don't much mind when Brinnan turns the tables on him. (Their joint venture was supposed to result in a book of photos with accompanying text; in the end, the photographer decided he didn't need any text. Brinnan is still smarting.) Brinnan's portrait is artful and devastating. Along the way we catch revealing glimpses of the likes of Robinson Jeffers, Henry Miller, Frank Lloyd Wright, and William Faulkner.

Earlier Brinnan chastises his pal Capote for his corruption, spending his life flying with "people who travel in their own sleek planes and their Silver Clouds, who keep empty villas around the Mediterranean." But Capote has the last word: "In the second and the third place, have I ever been anywhere or done anything that didn't sooner or later turn up between covers? Hardback and paperback? If someone is willing to pay for the cab, why shouldn't I sit back and enjoy the ride?"

Sextet hasn't come out in paperback yet, but it's plain that it's older, wiser, richer author has ceased wrestling with ethical ghosts

and has absorbed some lessons from his masters. Brinnan has retired from academic life and now "follows the seasons to a palazzo on the Grand Canal, a shack in Key West, a seaside cottage in Massachusetts." His brief foreword is concerned solely with the accuracy of his art; there isn't a peep about "the dignity of selfhood" of his subjects.

Now all this wouldn't rankle (there's nothing wrong with a shack in Key West) if Brinnan didn't take such pains to create this thoroughly nice, innocent, even glibly persona — Malcolm — as a foil for the literary lights. Yet Malcolm is also the chap who as a bumpkin impresario sent Dylan Thomas off on a tour that included this leisurely stretch of engagements: Berkeley (April 4, 1950), Vancouver (April 6), Seattle (April 7), Los Angeles (April 10), Claremont (April 11), Santa Barbara (April 13), Oakland (April 17), and San Francisco (April 18). Cartier-Bresson couldn't have choreographed *The Sacrifice of Orpheus* more adroitly.

STILL, Brinnan's intimate close-ups are often engaging and persuasive. Another question is whether they alter our perception of any of the personages, or merely reinforce them. Is Brinnan, in short, offering anything new?

In several encounters, the re-evaluations are rather startling. Here's a "guess who": "Neither mousey, murmurous, dove-like, or supernumerary, she was tough, spirited, quick-witted, biting. She threw away wicked lines before I could catch them, pounced with a cackle on a foolish idea or an inflated reputation, kept a straight face as she spoke judgments that sizzled like acid on a grid." Even those who have sampled Alice B. Toklas's vaunted recipe for marijuana brownies will, I think, have to recast her bronze somewhat.

More intractable, however, is the dour image of T.S. Eliot we recognize, respect, and (as Jews, anyway) generally revile. Travelling to London in 1950 to cajole TSE (among others) to add his lustre to the coming seasons of readings at the YMHA Poetry Centre, Brinnan,

heart beating a Shakespearean rag, entered at the appointed hour the narrow precincts of Faber & Faber. After the preliminaries were over, it was Eliot who brought up the subject of the Poetry Centre. Yes, for an attractive figure, he would give a reading. Brinnan, not a slower pouncer than Alice B. Toklas, sealed the gentlemanly deal.

On his next visit to London, Brinnan noticed sitting on Eliot's desk, "no doubt placed there by design," a copy of an anthology of modern poetry he had co-edited. Eliot rifled through the pages: "'I'm pleased,' he said, 'to find you've given generous space to Isaac Rosenberg... Sassoon and Owen get most of the attention when it comes to trench poets. To my mind, Rosenberg's the best of them.'" What might this testimonial signify from the famed creator of *Bleistein*, Rachel née Rabinovitch, and the squatting Jew of Antwerp — a considered literary judgment or, perhaps *bona fides* for his next unmercenary reading at the YMHA? It's of no signal importance to the Y's roving director.

IN SUBSEQUENT meetings, Eliot-the-Tory denounces the "insanity" of the anti-communist McCarran Immigration Act (as it affects Stephen Spender), Soviet anti-Semitism, and Bible Belt xenophobia. Brinnan leaves no doubt of his belief in Eliot's sincerity when he publishes (for the first time) the text of an Eliot letter on Soviet anti-Semitism. Each may judge for himself; I find it hard not to suspect that our author was not all too willingly duped yet once again. The entire sequence with Eliot is rather delectable. (Indeed, their final exchange takes place in the men's room of the Hotel Connaught.)

Sextet, then, is really a septet, with Brinnan among the characters. The photographs — captionless but spotted precisely where they coincide with the text — are striking; the style is fluid and ingratiating; his eye and ear are faultless. It is not Brinnan the craftsman who calls forth reservations; it is Brinnan the craftsman. □

ASTRIDE THE intersection of the Polish, Rumanian, Czechoslovakian and Hungarian boundaries, between the two World Wars, lived over 100,000 fervent Jews in the foothills of the Carpathian mountains. Their forebears had migrated mostly from Russia and Poland during the 19th century, and were followed by a number of hassidic rabbis who established courts in places such as Satmar and Munkacs; whose names reverberate to the present day.

Under the hassidic leaders who set the tone for orthodoxy in that region, the Jews reached a high pitch of religious enthusiasm, and acquired considerable talmudic learning. However, there was another side to the coin. The geographic remoteness of the region encouraged its cultural isolation, which was vigorously encouraged by the *rebbe's*. Even an association with Pressburg-based orthodoxy or with Agudat Israel in

Cultural isolation

PIETY AND PERSEVERANCE. JEWS FROM THE CARPATHIAN MOUNTAINS by Herman Dicker. Foreword by Elie Wiesel. New York, Sepher-Hermon Press, xviii, 226 pp. \$8.95 paperback.

Lloyd P. Gartner

Poland was unacceptable. Every manifestation of modernity within Jewish life was attacked and banned, above all Zionism, even in its religious Mizrahi form. However, relations with moderate local middle-class orthodoxy were correct although remote, largely because of its useful welfare and political connections. Zionism took root nevertheless, although it

remained weak. Berl Katznelson was moved and fascinated in 1933 by the young *halutzim* who were training on a farm near Munkacs, and he made a point of aiding their *aliya*.

The most fanatical of the hassidic leaders was the much-feared Rabbi Hayyim Elazar Spira of Munkacs, whose paternal affection is suggested by the following remark in 1935: "Whoever sends his children to the accursed school shall be wiped out, and shall not be permitted to live to raise his children. The children will not live to see the next year... For the past ten years I have spat whenever I passed the godless Hebrew High School."

Such was the intensity of the hatred of dissent. Hassidic children went instead to *heder* or gentle

teaching so shocking in its cruelty aroused latent hatreds, and silenced any hard questions about the *Satmar rebbe's* conduct before and during the Holocaust. It countered the overwhelming popularity of the State of Israel among Jews, and drew tight the inner bonds of the transplanted Carpathian hassidim.

Herman Dicker was born in the Carpathian region, and left it in his boyhood for Western Europe and America. He retains fond memories of Jewish life as it once existed there, as does Elie Wiesel, who was also born and educated there. Dicker's book is informative if somewhat sentimental, and tends to gloss over some harder questions. *Piety and Perseverance*, a well-chosen title, describes its subjects well, in their native land and in America. A fuller, deeper work will doubtless be written, but for the present, Dr. Dicker is a pleasant, reliable guide.

מקראות

MINISTRY OF JUSTICE
THE AUDITORS' COUNCIL

Notice Concerning
Examination Session,
Autumn, 1982.

pursuant to the Auditors' Law, 5715-1955.

NOTICE IS HEREBY GIVEN that the examinations of the Auditors' Council for the Autumn, 1982 session will take place on the following dates:

Tax Law	September 2, 1982
Labour and Commercial Law	September 21, 1982
Law of Bodies Corporate	September 23, 1982

Registration for the examinations is only by means of the new form prepared for the Autumn Session, 1982, which can be obtained from the offices of the Secretariat, 5 Rehov HaHavazelet, Jerusalem.

All candidates intending to apply to sit for the examinations must send the completed application form, with the receipt of the Postal Bank enclosed, so as to arrive at the Secretariat of the Council, P.O. Box 635, 91006 Jerusalem, no later than Tammuz 25, 5742 (July 16, 1982). The fee for applying for each of the above subjects is IS 200.

Please Note:

- The syllabus is that published in Kovetz HaTaknot 4248 on Sivan 24, 5741 (June 26, 1981).
- Payment of the application fee without submission of the aforesaid application form is not considered registration.
- The questions will be in Hebrew but in the above three subjects an English translation will be available.
- Candidates in the Tax Law examination may use the texts of the following laws and regulations:
 - Income Tax Ordinance and the Regulations Thereunder.
 - Land Appreciation Tax Law, 5723-1983.
 - Value Added Tax Law, 5735-1975.
 - Encouragement of Capital Investments Law, 5719-1959.
 - Encouragement of Industry (Taxation) Law, 5729-1969.
 - Purchase Tax (Goods and Services) Law, 5712-1952.
- A candidate who is unable, for good reason, to sit for an examination for which he is registered and whose written notice to such effect is received at the Secretariat not later than two weeks before the examination, or who submits a medical or Army certificate concerning his absence from an examination, will be credited with the amount of the fee paid.

MAYER GABAY
Chairman, the Auditors' Council
Sivan 13, 5742 (June 4, 1982)

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Deputy Foreign Minister
will talk on
FOREIGN POLICY

Opening Remarks: Mr. Louis Shikoff
ZOA House Management Committee
Price per person: IS 175 (incl. inclusive). Reservations at ZOA House, 1 Daniel Frank St., Tel Aviv, Tel. 289341.

After the bomb

SUCH IS MY internal resistance to fantasy and futurist visions that I nearly broke a rule of my reviewer's game by returning Riddley Walker to the editor unread. It would have been a blunder.

Russell Hoban, primarily a writer of children's books, has articulated the texture of post-4th wave life in south east England in the year 2347 OC ("Our Count"), some hundreds of years after most of mankind was incinerated in a nuclear war. A chastening vision, it is quite extraordinary.

I paused long before I let fall that "extraordinary." A quick scan of the book's jacket reveals that reviewers at the *New York Times*, *The Observer*, *The New York Review of Books*, *New Fiction*, *The Listener*, and the *Washington Post* all found *RW* "extraordinary." *Time's* man settled on a jejune "rare," *The Guardian's* stretched for "remarkable," but "extraordinary" does seem to me inevitable.

This is a story about the survivors, after woman has been blasted back into an Iron Age, as refracted through the limpid consciousness of 12-year-old Riddley Walker. Man is bereft of more than his science, past and culture. Hoban invents an appropriately battered language to embody the magnitude of the blow civilization fails to sustain. Here, early in the book, Riddley becomes an orphan:

"The crow yell, 'Fall! Fall! Fall!' I don't know if I was falling before he said that or not. The trends were wet and slippery but had a good grip on the railing any how I thot I did. But there I was with my feet gone out from under me nothing in my potter. Falling I was I knookt Durster Potter and Jobber Easting lue and they grabbit me they dint have nothing else to hol on to. Flister Crunchman cawt my arm only the railing he had holt of with his other han come a way in his han and off he gone with the res of us. I cud see

RIDDLEY WALKER by Russell Hoban. London, Picador. 214 pp., £1.95.

Haim Chertok

in my mynd how funny it musve lookit I was near larling with it only I seen that weal going backwards and I heard some thing tear lue it wer the stoppers 2 on each weal all 4 gone whanging off. Boath weals screachit and the 4 bloks on the out side of the other weal shot off tords the hoal like stoans out of a sling. Wel it wer the load took charge and SPLOOSH! Down it come that girt big thing it made a jynt splosh and black muck going up slow and hy in to the air. That girt old black machine fel back in to the muck with my dad unnerneath of it. It all happent so fas the crow wer still in site he larft then. 'Hawl! Hawl! Hawl! and off he flappit."

INITIALLY a barrier, the "strip-down" rhetoric comes to function as a poetically deft correlative of a melancholic world which is gloomily conscious it is a broken, diminished, rude habitat. The place names (of Kent) betray the fall: Canterbury is "Cambray"; Sandwich, "Sams Itch"; Whitstable, "Widders Bel"; and Dungeness, "Dunk Your Arse."

People live in tribal settlements where they crudely farm and search for metal fragments from the past. Orders come down from "the Mineery." There is also a caste of "chard coal burners" who carry on their mysteries in the forests and an outcast of "Eusa folk," deformed descendants of the calamity. Such is the mucky landscape, informed only by mythic bits and pieces — riddles, in fact — young Riddley Walker inhabits when he sets off on what develops into a picaresque pilgrimage to Cambray.

All the powers in the novel are

engaged in a race to rediscover gunpowder when the missing "greedy mint" — sulphur — reappears. Only Riddley and some of Riddley's band are involved in another search as well — for another, more profound connection to the past. This he achieves in a mystical trance in the skeleton of Canterbury Cathedral.

The characterization of young Riddley is fully persuasive. Unburdened by civilized morality, his natural compassion is comparable to that of his great precursor in wise innocence, Huck Finn.

Informed by his Canterbury vision, Riddley opts out of the gunpowder derby and sets off to deliver his new-old riddles to the world by means of a refurbished, bawdy Punch and Judy Show.

Although, like Huck, he evades personal physical harm amidst the general violence, we leave him on a track destined to lead to a "stick" of "torcher... all ways waiting... to have a tern." His neo-Gospel, as much Hoban's point as Riddley's, flows unobtrusively from the action. Hoban's web is seamless, his Riddley a hero of resourcefulness and charm.

HOBAN's neo-Christianity is much in tune with augmented concern of the nuclear-freeze advocates, though, since it took him five-and-a-half years and 14 drafts, it's less fadish than timely. The point (and it's an unequivocal message) is that "THE ONLYES. POWER IS NO POWER. Wel now I sust that werent quite it. It aint that its no Power. Its the not struggling for Power that's where the Power is.... Its tuning in to the worl its leaving your self bynt letting your self be... in to the hart uv' the stoan hart uv' the dens."

Whether or not it proves a persuasive tune outside the fiction, within the work it's salvific. Hoban's graceful touch is reminiscent of Sidney Carter's update of (Shaker) Mother Ann Lee's *Simple Gifts*, the lilting *Lord of the Dance* (unlike most "theological" fiction, it is not at all heavy-handed.) □

hospitl attendant, who calls himself Mr. Atha, who was born in the Middle East and brought up in the Jewish tradition. Upon Jean Marie's recovery, Mr. Atha accompanies him to Professor Mendellius' home for what it appears will be the last Christmas celebrated on earth. And it is on Christmas Eve that the book ends — with one of the most unpredictable, yet appropriate, conclusions in modern fiction.

WEST'S BOOKS have always suffered from several defects. A chronicler of evil versus good, his characters are larger-than-life in a way that often grates upon the reader's sensibilities, especially when they spout perfect sense in altogether too-rhythmic prose. Disaster is used too often as a turning-point in his plots. It almost seems as if he cannot find another way to create a transition, and therefore must resort to the *deus ex machina*. In *The Clowns of God*, however, while these faults are still present, they are less obvious. Maybe the premise of this Apocalypse is in itself so audacious that the larger-than-life characters and the aura of catastrophe fit the plot.

A master story-teller, West has written an intensely readable parable for today. Having dealt so convincingly with the end of the world: how will he outdo himself next time? □

His recovery is chiefly due to the ministrations of a mysterious

Apocalypse today

MORRIS WEST has outdone himself in his latest novel, *The Clowns of God*. One might have expected a new version of West's constant theme — of man struggling against evil in a rapidly decaying society. The title suggests another religious book, something along the lines of *The Shoes of the Fisherman* or *The Devil's Advocate*. This book is both these things, and fulfills expectation. It is, however, more; it is a modern-day parable about the Apocalypse.

Morris West is a devout Roman Catholic. He left the priesthood just before taking his final vows. It appears as if he has been trying since to find a way through fiction to reconcile God and Christ to man. He writes of the horrors perpetrated in the world, and of their seeming senselessness. He recognizes and records the despair of well-intentioned men, who spend their lives seeking solutions. He himself has found his solution in religion, and through his novels attempts to demonstrate the veracity of that solution.

In *The Clowns of God*, Jean Marie Berette, His Holiness Pope Gregory XVI, experiences a revelation of the imminence of the Second Coming, which heralds the end of the world. Before he can announce his vision, thus spiritually preparing the world for its end, the Vatican forces his abdication.

All external signs indicate the truth of Jean Marie's revelation. The major powers are gearing up for an atomic war, whose only result can be the earth's total destruction. As Jean Marie tries to carry out his mission, he is thwarted at each turn. Professor Carl Mendellius, the friend whom Jean Marie chooses as surrogate Word-spreader, does not fully believe him, and presents only an objective report to the world before he is wounded by a terrorist's letter-bomb. Jean Marie's attempt to use the modern media to spread the word is countered by an equally effective propaganda attack, labeling him a fraud. His single attempt to change the fate of the world by addressing influential statesmen is defeated by a stroke which incapacitates him.

His recovery is chiefly due to the ministrations of a mysterious

THE CLOWNS OF GOD by Morris West. London, Coronet Books. 429 pp. £1.95.

Michelle Cameron

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THE PUBLICATION of the final volume of the *Ensiqlopedia Miqra'it* is an occasion that students of the Bible should celebrate. The present volume represents the culmination of a project, conceived in pre-State days, and executed by two generations of Israeli scholars.

The *Miqra'it* is under the joint sponsorship of the Bialik Institute, the publishing house of the Jewish Agency, and the Museum of Jewish Antiquities of the Hebrew University. With the first volume (issued in 1950), it became clear that this encyclopedia was to take its place among the major thesauri of the Bible. It is more than just an alphabetical listing of names, places and things in the biblical text. As stated in the foreword to Vol. I, the encyclopedia employs "the historical method, which aims to arrive at a reconstruction of the past, without prejudgements or preconceptions... on the basis of sources and documents which have reached us. It will attempt to give a faithful picture of the world in which the books of the Bible were created... and how they were understood by their contemporaries."

To reach these goals, it has been necessary to survey the rich archaeological and epigraphic finds discovered in Israel and its neighbouring lands, for these finds have provided the major pieces of an ever-unfolding puzzle — the reconstruction of biblical Israel.

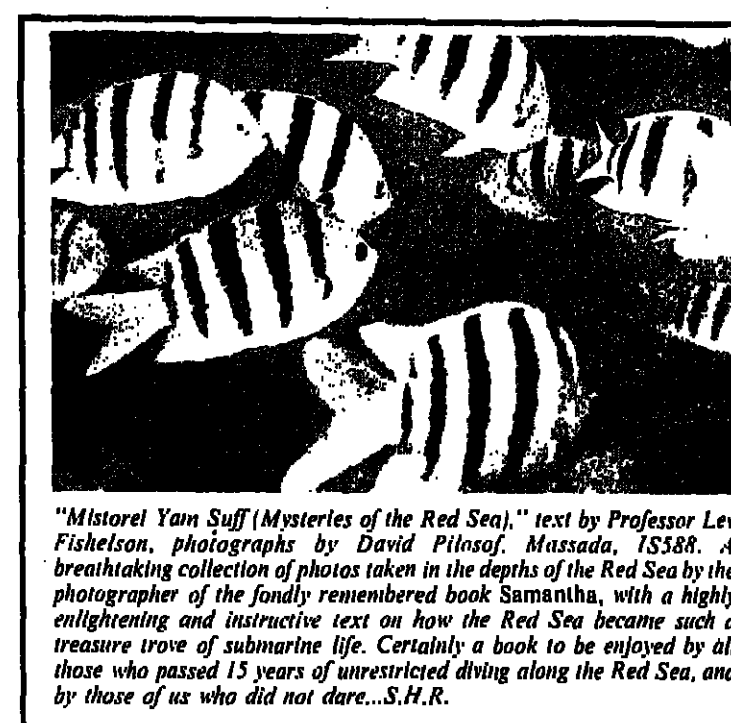
In the early days, figures such as M.D. Cassuto, E.L. Sukenik, N.H. Tur Sinai and S. Yeiven were active. Vol. 8 was produced under the direction of B. Mazar, chairman of the board, H. Tadmor, editor-in-chief, S. Ahituv, editor-ordinator. But no encyclopedia could be written without the cooperation of dozens of scholars, in every conceivable branch of biblical studies. This includes scholars of rank, world-wide (from Canada, England, Germany, Japan, the United States), which makes the *Miqra'it* more than just a narrow national dictionary; it is an international compendium reflecting the current state of biblical knowledge.

There are discussions on the concept of *Tora* as reflected in the

various strata of the literature (cols. 469-483), the themes and message of the *Tora* literature (cols.483-492), and a survey of modern research on the Pentateuch (cols.492-507).

The entry *Tanach* includes a discussion of the text of the Bible and its versions, biblical commentaries and translations. (These last two items are the longest in the volume and are unexampled in any other biblical dictionary.) Eight authors contributed to *Parshanut* (Biblical Commentary, cols. 641-737). Beginning with rabbinic exegesis in the Midrash, through the Golden Ages of Spain and Provence, till the modern era — it seems that not a single work which commented on the Bible has been overlooked.

Names of Jewish scholars and their writings, even when these works have not survived (see col.



"Mistorel Yan Suff (Mysteries of the Red Sea)," text by Professor Lev Fishelson, photographs by David Pilsosf, Massada, 15388. A breathtaking collection of photos taken in the depths of the Red Sea by the photographer of the fondly remembered book *Samantha*, with a highly enlightening and instructive text on how the Red Sea became such a treasure trove of submarine life. Certainly a book to be enjoyed by all those who passed 15 years of unrestricted diving along the Red Sea, and by those of us who did not dare...S.H.R.

Faithful picture

ENSIQLOPEDIA MIQRA'IT (Encyclopedia Biblica), Vol. 8, Shem-Tatnai, Jerusalem, Mosad Bialik. 28 pp + 969 costs + XII pls. IS510

Mordechai Cogan

NOW TO Volume 8 and its riches. (The English reader should remember that the entries given here are in translation, and in the original appear under their Hebrew names, which begin with the letters shin, sin, tav.) Three books of the Bible — *Samuel*, *Exodus*, *Psalms* — are critically surveyed, with literary and historical issues given foremost attention. In addition, we are treated to comprehensive, monograph-length articles on *Tora* and *Tanach*.

There are discussions on the concept of *Tora* as reflected in the

various strata of the literature (cols. 469-483), the themes and message of the *Tora* literature (cols.483-492), and a survey of modern research on the Pentateuch (cols.492-507).

The entry *Tanach* includes a discussion of the text of the Bible and its versions, biblical commentaries and translations. (These last two items are the longest in the volume and are unexampled in any other biblical dictionary.) Eight authors contributed to *Parshanut* (Biblical Commentary, cols. 641-737). Beginning with rabbinic exegesis in the Midrash, through the Golden Ages of Spain and Provence, till the modern era — it seems that not a single work which commented on the Bible has been overlooked.

Names of Jewish scholars and their writings, even when these works have not survived (see col.

662), are registered and evaluated. For example, it is suggested that the achievements of the Spanish exegeses "resulted from the contact with Arab-Muslim culture..." and that their work is the fruit of the progressive, if not the most enlightened, competition with the outside world in all Jewish history. Karaitic contributions, and the medieval Christian influence, are here as well. Under the rubric *Translations* (cols. 737-870), we are led through the multi-lingual world, which stretches from the early Jewish Aramaic, through the Greek, Latin, Coptic, Ethiopic, Syriac and various church translations. Renditions into modern languages are not slighted. We learn that the work of evangelical societies has led to the Bible being translated in 127 tongues!

IN THE study of the ancient near east, the *Miqra'it* does not disappoint us. We find articles on the Egyptian kings Tihakah (mentioned in 2 Kings 19:9), and Thutmose III and IV (who are not mentioned in the Bible at all). There are three Assyrian kings named Tiglath-pileser listed, but only Tiglath-pileser III campaigned in the land of Israel (see 2 Kings 15:29). The role of this Assyrian conqueror in reshaping his empire and the effects of his policies on neighbouring countries are fully analyzed (cols. 417-430).

The city Samaria, conquered by the Assyrians, is treated in full, i.e. its history (textual and archaeological), as are the Samaria ivories and ostraca. Further on we meet the Samaritans, those foreign settlers in the hills of Ephraim who, at first, merged with the Israelite natives, and later separated from them to form their own religious community. The cache of Samaritan papyri from wadi-Daliyeh in the Jordan Valley is used to reconstruct the line of Samaritan leaders back to Sanballat, in the days of Nehemiah (cols. 162-173). A discussion of the Samaritan Pentateuch, its development and its unique features, concludes this unit.

Finally, the articles on Personal Names and Semitic Languages are major contributions.

Thematic subjects are not lacking in Vol.8; to be noted in particular are: Prayer, Repentance, Reward and Punishment and Theodicy.

Realia of the world of the Bible abound. For example, the changing fashions of hair styles and the ritual significance of cutting the hair (cols. 326-335); ivory and ivory working, according to the various technical and artistic schools (cols. 209-225, plates 3-4); jewelry; cosmetics; *tephillin*. For star-gazers, there is an article on astronomy in which the development of this ancient science, together with the principles of prognostication, are described. (The inclusion of Astronomy in the volume *Sh-t* requires comment. It would have been helpful to readers to know that biblical Hebrew has no word for astronomy. But already in the 10th century, Dunash ibn Tamim appropriated the word *tekhuma* and used it in the sense of "heavenly bodies.") And bird-lovers may be surprised to learn that their favorite *tuki* is not a parrot, but a peacock (a loan word from Tamil, spoken in southern India).

VOL. 8 has 12 full-page plates and hundreds of pictures, maps and charts scattered throughout the text. The printing is large and clear and I noted only a very few typographical slips. A supplementary volume, with a full index, and updated articles, required by new discoveries for subjects treated in earlier volumes, is promised.

In fine, editors and staff should be congratulated on this new volume and the completion of the Encyclopedia. It will reward its readers at every turn. (If this reviewer may be excused for venting a pet peeve: anyone who deals with a biblical subject must be able to handle modern Hebrew, if only to read the *Miqra'it*.) One might borrow in this case, the aphorism referring to the *Tora*: *hapok; bah w'hapok; bah, dekolah bah*. Turn through its pages, over and over again. It's all in there! □

WHEN THE Israeli cabinet, acting on the initiative of Premier Begin, decided to launch an official investigation to establish the truth about the Arlosoroff murder, a *Jerusalem Post* leader writer remarked wryly that Begin was mobilizing the state machinery to write "the official book review" of Shabtai Teveth's book. It will be recalled that its publication in fact triggered off the renewed debate, and ultimately provided the excuse for the reopening of a case almost half a century old.

Unlike the majority of those in the opposition who have voiced misgivings, I believe that a thorough investigation of the case is desirable and even necessary. The real question is whether a state commission is the best instrument to conduct it. The way things look now, a state commission's most useful job will be to assemble hitherto uncollected scraps of evidence. However, as far as establishing the ultimate truth and passing a verdict are concerned, such a commission can hardly be expected to alter the various decisions taken by courts of law at the time.

Whatever new bits of evidence may be added to the record, they don't seem likely to add up to anything that can lead the commission to pass any substantially new judgments.

One irony (in a case brimming with

Well worth telling

RETZAH ARLOSOROFF (The Arlosoroff Murder) by Shabtai Teveth. Tel Aviv, Schocken Books. 320 pp. No price stated.

Nissim Rejwan

Ironies is that the commission appointed to investigate the Arlosoroff murder will find Teveth's book a mine of information about the background of the case, the events that preceded the murder and — above all — about the climate of opinion then prevailing in the Revisionist movement, some of whose leading members were to be implicated in the murder. In this sense, at least, the official book review will have to include a few words of acknowledgement and thanks.

TEVETH'S STYLE and method of presentation, in fact, resemble those of commissions of enquiry. The often rather exaggerated attention to detail, the care taken by the author to provide all the versions of the testimonies; on different occasions, of the witnesses and the accused, the accounts of police inter-

rogations of three Jaffa Arabs allegedly implicated in the murder, and the detailed descriptions of the many identification parades which Arlosoroff's widow Sima attended — all these tend to interrupt the narrative although they may be of interest to the specialist and to the juridically-minded.

ONE OF the most fascinating, if saddening, parts of the account is the section devoted to the "confessions" volunteered more than six months after the murder by an Arab youth convicted of another murder, and claiming to have taken part in the shooting of Arlosoroff. These confessions, obviously false and secured through promises made to the youth by an interested party, hindered the prosecution and ultimately led to the acquittal of the *birlonim* (hoologians). It is disquieting to observe how small details cleverly exploited can in the end obstruct the workings of justice in a law court.

Now an official commission is to be set up, and we are assured that its work will "establish the truth once and for all." A hitherto unknown diary which Bechor Shitrit, then a

police officer, is said to have kept while in charge of the investigation has been cited as likely to provide new evidence. Teveth's book makes no mention of such a diary, and even if the proposed commission will have access to it, it is doubtful whether the diary will contain any new sensational evidence. It seems inconceivable that Shitrit could have said in court anything that he knew was false or fabricated.

AS A matter of fact, Teveth's book provides precisely the results that a commission of enquiry is likely to arrive at. And, like Teveth, such a body would hardly be able to pass judgement, for lack of sufficient evidence. To extend the remark of the *Post's* leader writer, the commission would produce not the official book review but an official version of the book itself!

This said, it must be added that Teveth's book — viewed as history, biography and investigative journalism — has its flaws. It's true that Teveth presents his material fairly and with scrupulous care. But the book lacks a certain perspective and proportion. And this is not at all surprising for it is basically an offshoot of Teveth's larger biographical work on David Ben-Gurion, of which two volumes have already been published. According to Teveth himself, the decision to write the book came in the course

of preparing the third volume of Ben-Gurion's biography, when he found that he had to delve deeply into his subject's first reaction to the murder (which came in the form of a telegram sent by him from Vilna to the newspaper *Davar*, and in which he named the extreme Revisionist group *ha-birlonim* as responsible for the murder).

A full account of the Arlosoroff murder in the third volume of Ben-Gurion's biography, Teveth writes, would have made the volume unduly lengthy, and he finally accepted his publisher's suggestion to provide an account in a separate volume. The decision may have been sensible and necessary but it led to some degree of discontinuity — and the result is that both the biographical account and the present book are in some ways incomplete.

This is not to say that the value of the book is significantly diminished. Despite Teveth's disclaimers in his short introduction, the work does touch upon the relations at the time of the Labour movement and the Revisionists, and in a way that throws as much light on the present as on the past. The wealth of material given here, especially the many quotations from the *birlonim's* own organ, *Hazit Ha-Yin*, provides a reminder and a warning: The old "hoologians" may all be dead and buried, but they have their heirs.

הכאן תמצאו

IN LAST WEEK'S column, I described some of the nightmares encountered by the Israeli home-buyer when trying to register title to his property with the Tabu, as the Land Registry is commonly known. This week I shall try to explain the main factors that often cause years of delay in registering with the Tabu, and what the consumer can do to anticipate such difficulties and try to avoid them.

According to the Israel Lands Law of 1970, the only recognized title to real estate is registration in the Tabu. The lawmakers, however, did not make it mandatory to register property in a buyer's name within a specified period.

A promise of transfer in the Tabu is an accepted clause in the contract between vendor and purchaser, but it is often not carried out as agreed. Because of the many potential pitfalls in home purchase, and the uncertainty of smooth transfer, all responsible consumer counselors advise the home-buyer to engage a lawyer to help him through the labyrinth. This added expense is worthwhile, even when buying from a building contractor, when one has to pay a hefty fee to his lawyer.

A LAWYER can estimate the likelihood of the property being registered in the Tabu within a reasonable period of time. With private builders, the contract generally stipulates that this will be done within a year of completion of the building — but the deadline is not always met.

With public housing, built by various companies on the initiative of the Housing Ministry, a date may not even be stipulated. Such public housing projects are usually erected on what is known as public lands, legally belonging to the Israel Lands Administration, the Development Authority, or the Jewish National Fund. Eventual Tabu registration, if and when it takes place, is in terms of a long lease (*hakira*) for a period of 49, 99 or even 999 years, with a ground rent payable at the end of the lease.

Though housing projects on public land have traditionally had less chance of speedy registration in the Tabu, most buyers have not been overly concerned by this.

As one lawyer put it, the big public housing companies act as some kind of "junior Tabu registries" where sales are duly recorded, and transfers noted when one purchaser sells his apartment to another.

When dealing with a public company, buyers have been relatively confident that their right to registration will be ensured, once the necessary preliminaries are ironed out.

When registration is unduly delayed the purchaser is generally given one of two explanations: either "the land has not yet undergone formal parcellation"; or, "the clearance of various tax debts on the property has not come through."

In either case, the purchaser is being "held hostage" because of some unfinished business, either of the public authorities or the building contractors, or both.

IT TOOK me a while to grasp what was meant by "land which has not been parcellated." Often a builder, and particularly a large housing company working for the Housing Ministry, gets permission from the municipal authorities to start building on a certain percentage of a large tract of land even though this land has not been formally mapped and subdivided into individual



Tabu's taboos

plots each with its own parcel (*heka*) number. Without a block and plot number, nothing can be registered in the Tabu. For private land, approval of parcellation must go through both a local town planning commission and a district commission. For ministry-initiated housing on public land, it was decided some time ago to speed up parcelling by putting approval in the hands of a single coordinating committee.

In the public housing sector, according to Yisrael Haskel, who is in charge of Tabu registration within the Ministry of Justice, there are some 200,000 existing housing units not yet registered in their current owners' names — about one-quarter of all public housing built over the years. Some sources put the proportion as high as half of all the housing in Israel. Whatever the figure, much of the problem is due to lack of parcelling.

AT THE MINISTRY of Housing, Ze'ev Burka, director of the programmes department, puts the figure for unregistered public dwelling units at between 160,000 and 170,000. He says the Housing Ministry is indeed concerned about getting this backlog cleared up, and that the ministry itself has recently

MARKETING WITH MARTHA

undertaken the job of mapping and parcelling. According to Barka, the parcelling and registering of public housing is proceeding at the rate of 30,000 units per annum, and should be completed within a few years. He claims there is less of a problem with the new buildings since the ministry is trying to carry out all the necessary procedures while construction is in progress.

But he notes that tricky problems regarding surveying and parcelling are always liable to arise in new building areas, such as East Jerusalem.

Whenever I dare ask how it is possible that building is permitted to commence before all the preliminary parcelling and town planning has been completed, I am treated to a history lesson on the necessity in the past to build quickly to avoid the attention of the Turks and the British, or to absorb waves of mass immigration in the early years of the state.

This surely does not explain why such sloppy procedures continue in the 1980s. The various authorities however seem to be under no great

pressure from anybody to catch up with the backlog and speed up the new cases.

SOMETIMES the factor holding up registration in the Tabu is not parcelling, but the contractor's lack of a valid building licence.

There are cases of buildings completely erected and inhabited before a municipal building licence has been formally approved. Consumer bodies advise a prospective buyer to check with the local authority that the contractor has a proper licence for that particular building before he signs a contract.

It is recommended that a prospective buyer check with the Registrar of Contractors at the Housing Ministry, 2 Rehov Hillel, Jerusalem (Tel. 02-240863), that the contractor in question is licensed to pursue his trade.

It is also wise to check with the Federation of Building Contractors, 18 Rehov Mikve Yisrael, Tel Aviv, (03-614701), whether a particular contractor is a member and whether he has a record of complaints from previous customers.

Another recommendation is to get a list of previous buildings the contractor has erected, and go and talk to residents. Don't be satisfied with a visit to the show building the

contractor chooses to take you to see.

Only in Tel Aviv is there a free public advisory service on home-buying under the auspices of the Housing Ministry. It covers engineering, architectural and some legal aspects, including questions about the Tabu.

The service is available only on Tuesdays, from 3 to 7 p.m., at the Israel Building Centre, 40 Rehov Hauniversita, Ramat Aviv.

EVEN IF parcelling and licensing are in order, there is another major hurdle before ownership can be registered in the Tabu. This is the gathering of proof that no taxes are owed on the property in question. Some of these debts are the responsibility of the vendor; others are the responsibility of the buyer, particularly if he has already been inhabiting the apartment for some time. Some old debts may refer back to the owner of the plot itself, who is not necessarily the same person as the vendor of the building.

THE GOVERNMENT seems to feel that registration time for property is the ideal occasion for catching up with all sorts of offenders on back rates and taxes both municipal and national.

At the Tabu they tried to convince me that these clearances are relatively few in number, and not hard to obtain. Experience shows otherwise.

Clearance from the local authorities means that nothing is owing in the way of householders' tax (*aruna*), water and sewage rates, or such services as street improvement.

From the Finance Ministry there must be proof that nothing is owed in property tax (*mas rehush*), land appreciation tax (*mas shevah*), acquisition tax (*mas rehisha*), or any other type of tax.

When it comes to land appreciation tax there is a real "Catch 22." Building contractors are exempt from this, but to get this exemption, the contractor must have an absolutely clean record with the income tax authorities.

It does not take much imagination to realize that most contractors' income tax files are rarely in perfect, up-to-date order, and this is a frequent obstacle to receiving certificates for registration in the Tabu.

WITH ALL the complications connected with registration in the Tabu, let me point out that my criticisms are aimed at the system itself, not at the public servants directly responsible for carrying it out. Attempts are being made to modernize Tabu offices, such as the one in Petah Tikva, where a pilot project in computerization is underway, and where officials are encouraged to be helpful in explaining procedures to citizens, particularly new immigrants. I owe particular thanks to the director at Petah Tikva, Meir Rosenstrum, for his patience in explaining how the Tabu works, and to Mr. Haskel in the Justice Ministry, who made a special trip to meet with me and provide background information.

I was also aided by Dr. Sinai Deutsch, legal counsellor at the Histadrut Consumer Authority; Maya Tavory, director of the Israel Consumer Council, and Zvi Friedman, spokesman of the Federation of Contractors and Builders, as well as several individual lawyers and consumers who shared their experiences with me.

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